



ECIAD

Emily Carr Institute  
of Art & Design

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Emily Carr Institute  
of Art & Design

1399 Johnston Street  
Granville Island  
Vancouver, B.C.  
Canada V6H 3R9

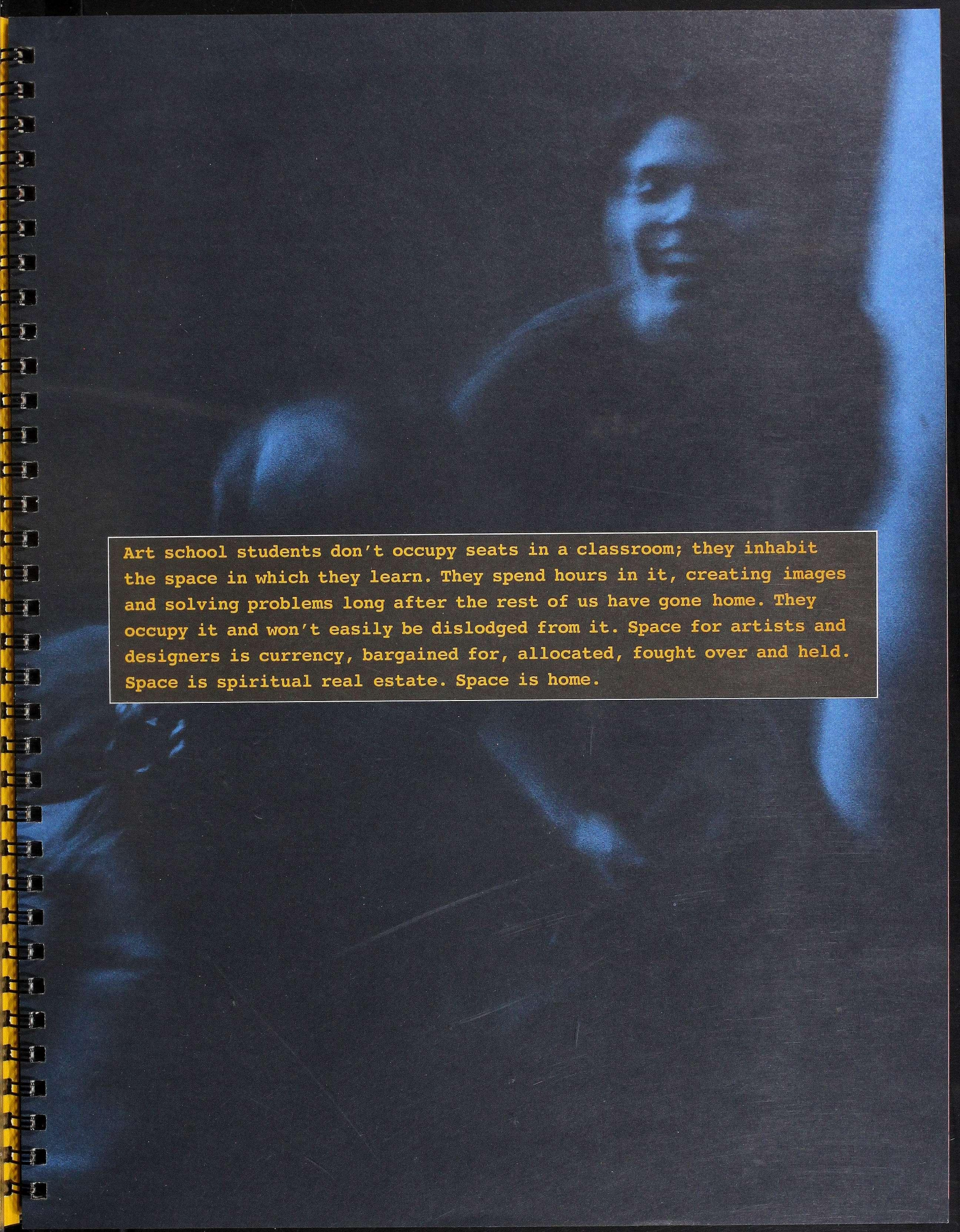
You can call the Institute at any of the following  
numbers between 8:30 and 4:30 pm (Pacific Standard  
Time) week days. After hours, holidays and weekends  
you may leave a message.

<b>General Enquiries</b>	<b>604.844.3800</b>
<b>Admission</b>	<b>844.3897</b>
<b>Charles H. Scott Gallery</b>	<b>844.3809</b>
<b>Human Resources</b>	<b>844.3825</b>
<b>Library</b>	<b>844.3840</b>
<b>Part-time Studies</b>	<b>844.3810</b>
<b>President's Office</b>	<b>844.3849</b>
<b>Registrar/Student Services</b>	<b>844.3850</b>
<b>Facsimile</b>	<b>844.3801</b>

Emily Carr Institute of Art  
and Design accepts no  
responsibility in the event any  
class, course of instruction,  
seminar or workshop is either  
cancelled or not completed  
as a result of strikes, lockouts,  
fire or acts of God, or any  
other cause beyond the control  
of the Institute.

Emily Carr Institute of Art  
and Design reserves the right  
to change or amend its  
programs, fee structure and  
regulations at any time  
from those published in this  
catalogue. Listed in this  
catalogue are those on record  
as of January 1, 1996.





Art school students don't occupy seats in a classroom; they inhabit the space in which they learn. They spend hours in it, creating images and solving problems long after the rest of us have gone home. They occupy it and won't easily be dislodged from it. Space for artists and designers is currency, bargained for, allocated, fought over and held. Space is spiritual real estate. Space is home.



Emily Carr Institute of Art and Design occupies a unique position in British Columbia and Canada. At a time of immense change in our educational system and a major realignment of priorities at all levels of our society, Emily Carr provides education and training in the areas which are at the heart of the transformation. Our First Year, Design, Studio, Media and Academic Studies Divisions teach students the skills and knowledge which they will need not only to enter the workplace but also to participate in an environment driven by creativity, information technologies, networked communities and dramatic new ways of displaying and distributing artistic work.

Emily Carr has played a leadership role since its inception as the Vancouver School of Decorative and Applied Arts in 1925 and has profoundly affected the cultural and economic fabric of Vancouver, British Columbia and the rest of Canada. The rich diversity of Emily Carr's programs means that students can explore their creative impulses within a supportive context, work on their craft in well equipped studios or develop their graphic designs on sophisticated computers. Students can use whatever medium best reflects their concerns.

All of this activity is about the connections between ideas, information, knowledge and communication. At the same time, an emphasis on critical thinking, the history of art, the many different ways in which concepts or modes of thought can be realized in a painting, or a film, through a sculpture or via a photograph, give students at Emily Carr the unique chance to bring their ideas to the public at large. Creativity is about risk taking. It is about experimenting with materials, with objects, with media but most of all, creativity is about solving problems. How do we combine conceptual skills with practical ones? Which visual tools are the most appropriate for the goals of communication and comprehension?

At this stage in our cultural and social history, the students and staff of Emily Carr are exceedingly well placed to influence the dramatic and shifting ground of high speed technological development. The information superhighway will be paved with the ideas and work of creative artists and professionals irrespective of medium. Our culture has continuously reinvented the visual landscapes in which we live and now, more than ever, it will be the painter and the sculptor, the graphic designer and the photographer, the specialist in multimedia and the electronic artist who will shape and recreate that landscape. The challenge of creating dynamic visual languages which reflect the diversity and richness of our environment has never been greater. This challenge is being met every day at Emily Carr. Our calendar is both an expression of Emily Carr's commitment to all of the visual arts and a demonstration of the creative energy and dedication of everyone in the Emily Carr community.



RONALD BURNETT

President



**The Emily Carr Institute of Art and Design is British Columbia's Institute for advanced education in fine art and design.**

# eciad

The Institute's primary purpose is to provide professional programs leading to a four-year credential in art and design studies. In addition, the Institute is charged to act as a province-wide resource by developing innovative methods of access for part-time study, by responding to community needs for art and design instruction and by sponsoring exhibitions and public programs that foster awareness and understanding of visual art and design.

The Emily Carr Institute of Art and Design is the most recent incarnation of an educational institution which began life on October 1, 1925 as the Vancouver School of Decorative and Applied Arts. In 1926 Charles H. Scott was appointed principal and remained with the School until his retirement in 1952. For the next 20 years the Vancouver School of Art enjoyed a steadily developing reputation for teaching art and design. In 1952, Fred Amess became principal and saw the school through

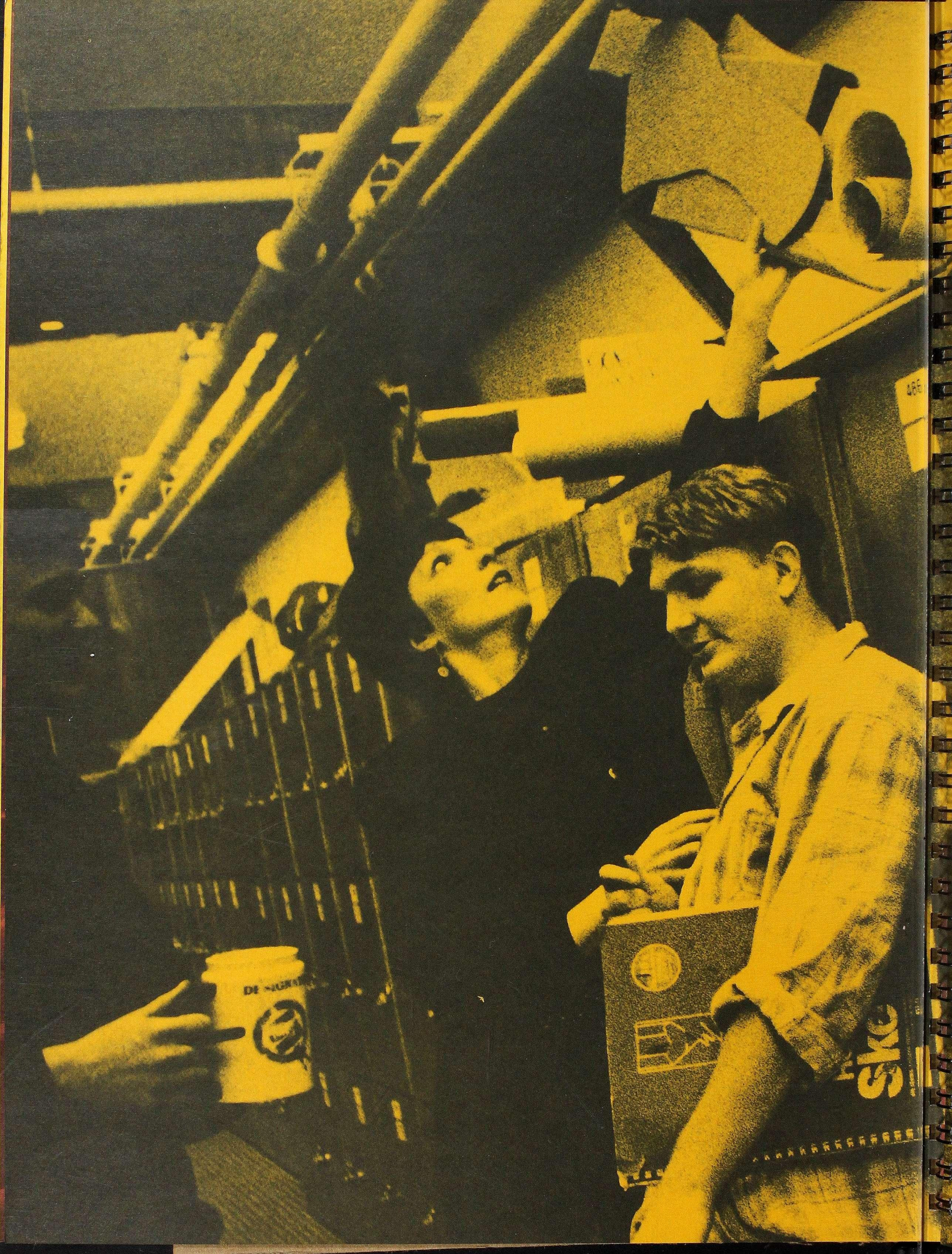
many changes, including a merger with a larger institution, the Vancouver Vocational Institute, in the early 1950's. In 1978, through efforts of then-principal Robin Mayor, the School regained its independence together with a broader educational mandate—to serve all of British Columbia—and a new location. The Institute moved to its new waterfront premises as part of the successful urban renewal project

on Granville Island and was officially opened in October 1980. In 1986 Alan Barkley was appointed president. In 1989 the Institute initiated Bachelor of Fine Arts and Bachelor of Design Degrees in collaboration with the British Columbia Open University. In 1995 the College was formally renamed an institute and granted authority to award its own degrees.

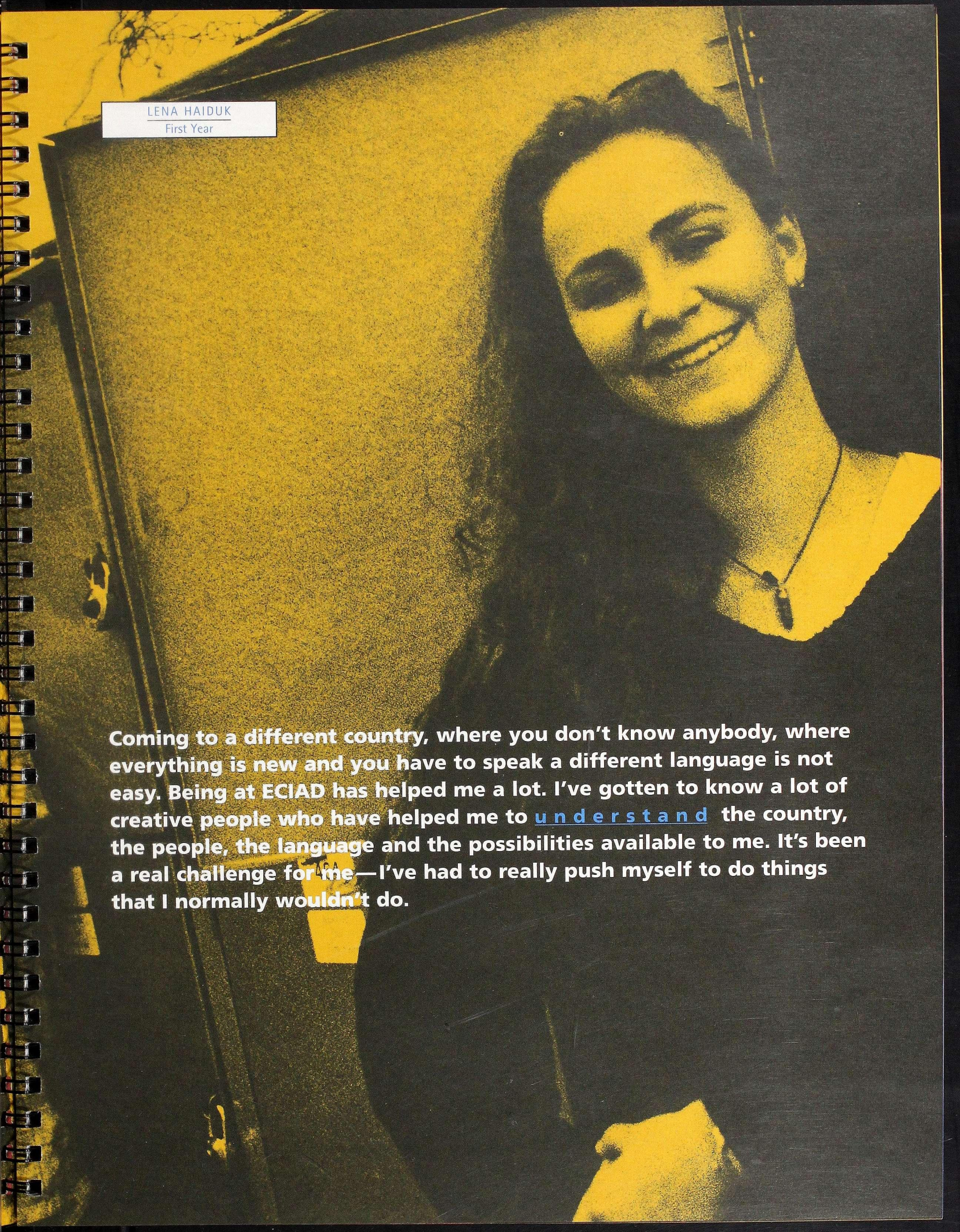
Emily Carr was born in Victoria, British Columbia into an environment that offered little support for artistic pursuits. Although initially influenced by French Impressionism, she began to interpret the forest in a style uniquely her own. Public response

was negative and for 15 years she stopped painting. In 1927 Eric Brown, Director of the National Gallery at that time, encouraged Carr to travel to Eastern Canada. During her visit she met the artists associated with the Group of Seven and developed a close bond with Lawren Harris. At 56 the creative urge returned and she made regular trips to the sea, the forest, and Indian villages to paint. Emily Carr is now regarded internationally as one of Canada's foremost artists. Much of her impressive production is on permanent display at the Vancouver Art Gallery.









LENA HAIDUK  
First Year

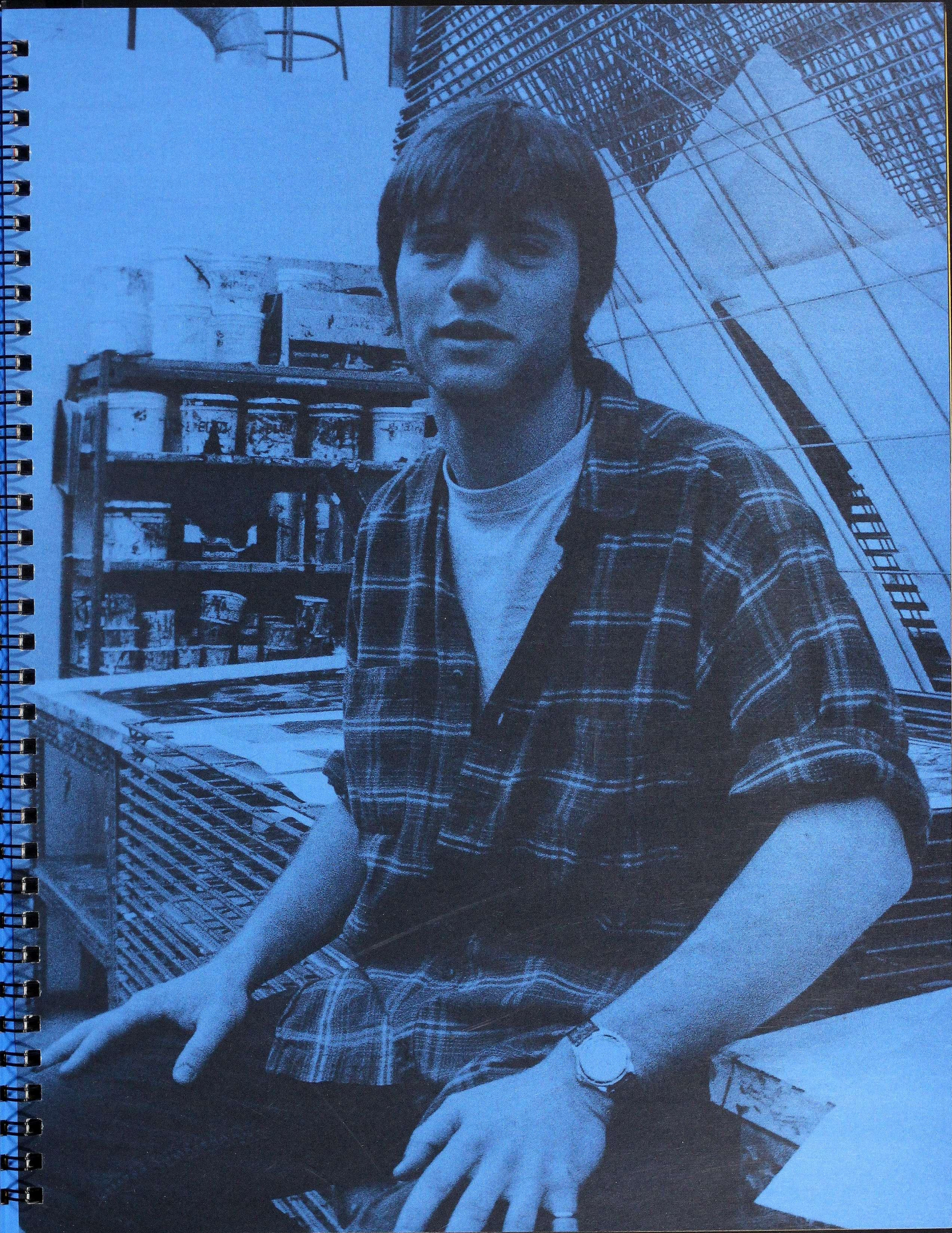
Coming to a different country, where you don't know anybody, where everything is new and you have to speak a different language is not easy. Being at ECIAD has helped me a lot. I've gotten to know a lot of creative people who have helped me to understand the country, the people, the language and the possibilities available to me. It's been a real challenge for me—I've had to really push myself to do things that I normally wouldn't do.



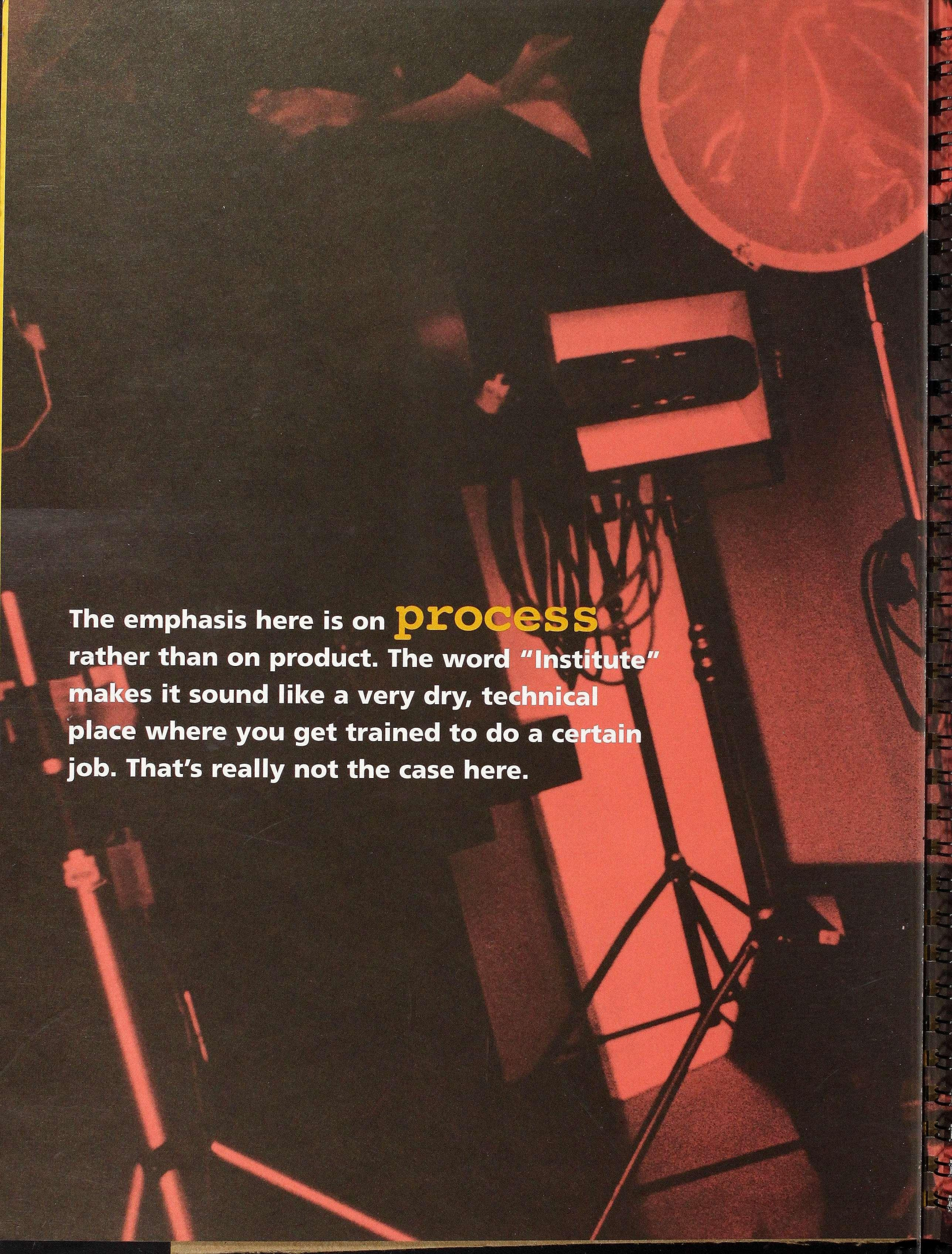
JASON SHARPE  
4th Year, Printmaking

When I began at Emily Carr, art school was a means to an end. I have always possessed a strong but naive desire to become an artist and needed the knowledge and skills to function as one on a professional level. Emily Carr has exceeded my expectations. It has enabled me to **produce** work and **discuss** it in terms relevant to contemporary and historical art practice; terms, most of which, I didn't know existed before I enrolled. The opportunities for learning at Emily Carr are virtually limitless. The only limit is time; four years here have only just opened my eyes to the knowledge and possibilities waiting to be grasped. Art school is a means, but graduation is not the end.



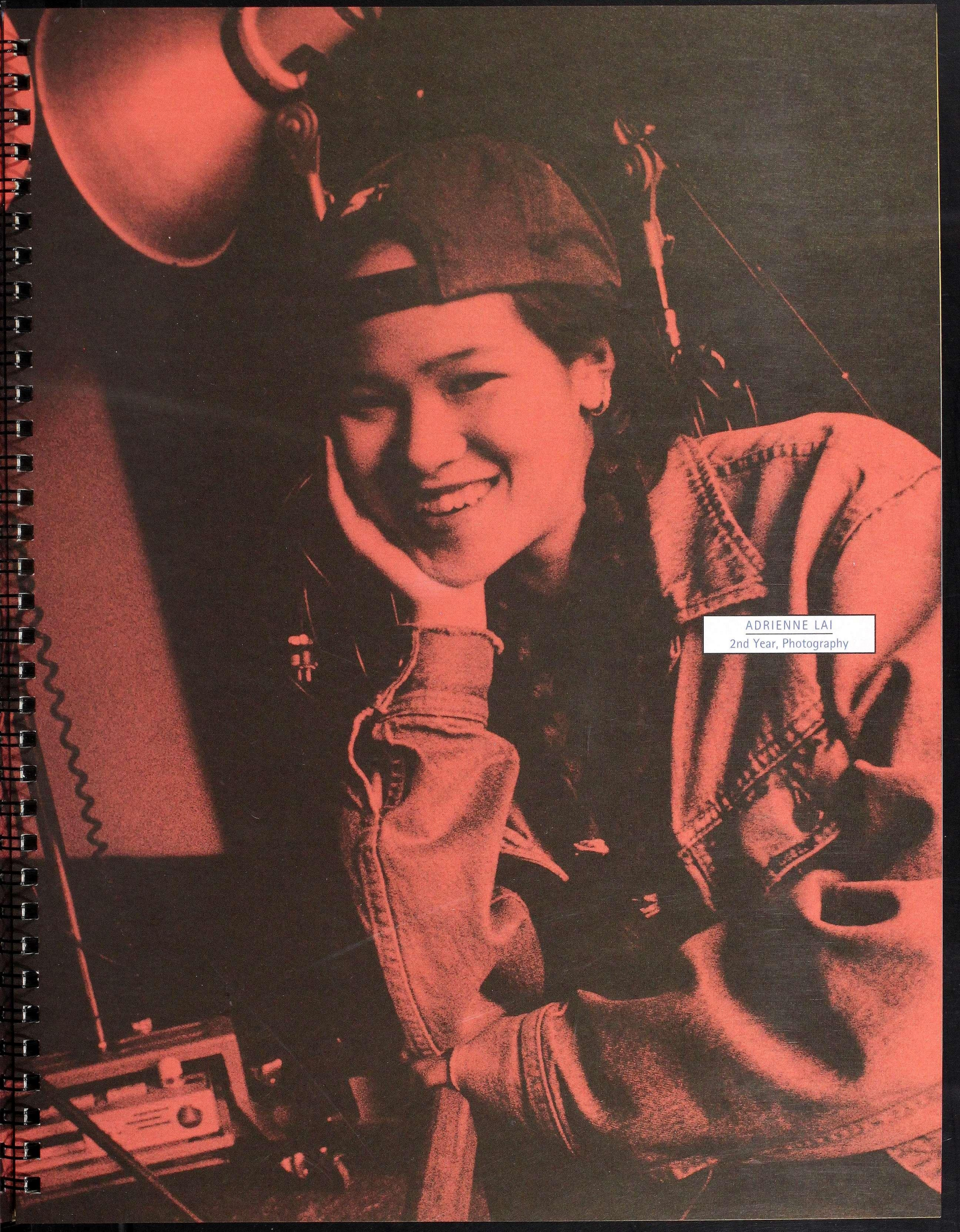




A photograph of a person lying on a table in a studio, with a large circular light and various equipment visible.

The emphasis here is on **process** rather than on product. The word "Institute" makes it sound like a very dry, technical place where you get trained to do a certain job. That's really not the case here.





ADRIENNE LAI  
2nd Year, Photography





DOUG COUPLAND  
Alumnus, Sculpture



**Art school teaches a student how to tell real from fake; contaminated from pure; genuine from ironic. It teaches a student to respect craftsmanship, and to honor labour and makes students silently receptive to an idea that is both new and whose time has come.**

Born 1961, ECCAD Class of 1984 (Diploma in Sculpture). Has four novels in over 20 languages in publication and is a regular contributor to Wired and The New York Times.



# Welcome

## FACULTY

The faculty members of Emily Carr Institute of Art and Design are chosen from the Canadian and international art communities. They are active working artists and designers whose academic and professional qualifications are on a par with those of major art institutes and university art departments throughout North America. A mix of recently hired and senior faculty creates a

challenging environment for tradition and change. Augmenting the regular faculty is a changing roster of professional artists and designers on sessional contracts who teach from one course to a full load. The Institute annually hires such professionals, some of whom also teach at other institutes and universities.

## STUDENTS

Students are admitted to the Institute on the basis of a rigorous assessment of their transcripts,

a portfolio review and, in some instances, an interview. The Institute attracts students who wish to make a very specific professional commitment and whose motivation is high. Many of the students entering the first year program have been out of high school for at least two years. Some have previous post-secondary education.

The average age of our 750 full-time students is 24 and the average age of students in first year is 19. There is an even distribution of male and female students. Since the first graduating class in 1929, alumni of the Vancouver School of Art and the Emily Carr Institute of Art and Design have been making outstanding contributions to the cultural life of the city, province and country. Major Canadian painters, sculptors, film-makers,

pottery, photographers, architects and designers began their careers in the Institute's studios.

## PART-TIME STUDIES

In order to make the most effective use of the Institute's human and physical resources and to address the needs of interested adults choosing to study part-time throughout British Columbia, the Institute offers a general Fine Art diploma and degree on a part-time basis.

TOM BECHER  
Dean, Design Division

**The realm built outside our skins is the designed world. The realm built within our heads is reality. The essential media connecting these two realms are increasingly digital, and in fact, this new cyberplace threatens the other two realms.**

I studied design at university for 10 years, but had to reign in my addiction after a little over 100 courses due to my debt load. Then I realized I could continue to exercise my habit and not have to borrow the text books—by becoming an instructor. I'm deeply indebted.





#### THE VANCOUVER CAMPUS

The main campus buildings of Emily Carr Institute of Art and Design are located in Vancouver, one of the most stunning urban settings in North America. Harbours, inlets and rivers surround the city with water, while the coastal range to the north creates a snow-capped backdrop. The Institute's immediate environment is Granville Island, a major urban renewal project undertaken by the federal government in 1973, which has transformed an industrial site into a complex of theatres, galleries, shops, restaurants, markets, and children's centres, alongside an active cement plant. Those charged with designing the Institute premises on Granville Island solved what was a challenging architectural problem: the transformation of three abandoned industrial buildings on a restricted site into a structure that could accommodate the large spatial and complex functional requirements of an art and design institute. The renovation ultimately preserved 94 percent of the existing wooden structures while new walls, floors and an exposed ventilation and heating system were inserted to create a vaulted foyer, spacious and skylit studios, a gallery, a library, offices and technical workshops. In the summer of 1994 the Institute opened a new 60,000

square foot addition adjacent to the existing campus facility on Granville Island. The new building provides a spacious environment for painting, intermedia and design students, as well as for the Institute library.

#### LEARNING RESOURCES

The Library contains over 15,000 books, with an emphasis on the visual arts but covering other subjects as well. The Library also holds an impressive collection of exhibition catalogues from galleries around the world and current subscriptions to 160 magazines. Over 115,000 slides for use by faculty and students are available in the Library. In addition, the collection has over 1200 videos and films and 500 recordings and various electronic resources. All periods of visual art in all media are represented, with an emphasis on western contemporary art.

#### GALLERIES

Named for the Institute's first principal, the Charles H. Scott Gallery is capable of exhibiting work to museum standards. Programming takes place throughout the year and exhibitions are drawn from regional, national and international sources. The Concourse Gallery takes advantage of the two-level entrance foyer as an adaptable exhibition area for changing student and Institute-oriented shows. Both group and individual exhibitions

are encouraged, enabling a large number of students to experience the rigors and rewards of a public exhibition.

#### WORKSHOPS AND STUDIOS

The Institute is well provided with up-to-date equipment for student use, including appropriate workshop areas staffed by qualified Studio Assistants. Among these are an audio-visual crib and resource room; the woodshop, metal shop, kiln and foundry areas; lighting studios and dark-rooms; a film and video sound stage; and lithography, intaglio and silkscreen workshops. Through the Computer Centre the Institute provides a number of introductory and intermediate computer courses beginning in First Year. Advanced courses deal with computer graphics and their application to design, animation, film and video.

#### OFF-CAMPUS STUDY

The Institute maintains a facility in Florence, Italy, which in May of each year becomes the focus for students from across Canada to pursue an intensive three-week program of painting, photography, video or drawing amidst the Renaissance backdrop of Florence. A course for design students is based in Milan. Under an arrangement between the Canadian Institutes of Art and Design and a

consortium of major American art institutes, students from Emily Carr Institute of Art and Design may take part in a six-week study period in New York. Using loft facilities, the course brings together 15 students from four Canadian art institutes for an intensive period of work, gallery visits and visiting artist critiques.

#### STUDENT EXCHANGE PROGRAM

Second year students at Emily Carr Institute of Art and Design may apply to become exchange students during their third year at one of a variety of art and design institutes in North America, Australia, and Europe. The program provides students with an opportunity to spend one semester in a different institutional environment as well as in another city with its own cultural milieu. Exchange partnerships are subject to change. Students applying to institutions in France, Germany, Italy and Switzerland must have language competency sufficient for study.

Participating institutions include:

##### Canada

- Alberta College of Art and Design, Calgary
- Nova Scotia College of Art and Design, Halifax
- Ontario College of Art, Toronto

##### United States

- The School of the Art Institute of Chicago, Illinois

- Maryland Institute, College of Art
- Memphis College of Art and Design, Tennessee
- Minneapolis College of Art and Design, Minnesota
- San Francisco Art Institute, California
- Association of Independent colleges of Art and Design (Mobility Program)

##### Mexico

- Universidad La Salle, Mexico City

##### United Kingdom

- Cardiff Institute of Higher Education, Wales
- Sheffield Hallam University, England
- Winchester School of Art, England

##### Australia

- Canberra School of Art, Canberra
- Victorian College of the Arts, Melbourne

##### Europe

###### FRANCE

- École Nationale Supérieure des Beaux-Arts, Paris

###### GERMANY

- Gesamthochschule Kassel, Kassel

###### ITALY

- Istituto Europeo di Design, Milan

###### THE NETHERLANDS

- Christelijke Hogeschool voor de Kunsten Constantijn Huygens, Kampen
- AKI-Enschede
- Hogeschool Rotterdam and Omstreken, Rotterdam

###### SWITZERLAND

- Schule für Gestaltung, Zurich



# Full-time Studies

**The Institute offers four-year degrees/diplomas in Fine Art and in Design. The First Year is a common program. As space and resources are limited, students are expected to enroll in 15-18 credits per semester (18-21 in some programs) and to fulfill graduation requirements on time.**

## ADMISSION INFORMATION

The Institute encourages applications from individuals with demonstrated ability in the visual arts and the motivation to develop that ability.

Admission to the full-time program is competitive and based on an assessment of the applicant's academic transcripts, a portfolio, and the individual's suitability for the program. Not all qualified applicants may be accommodated each year. Interviews may be requested of some applicants.

Applicants may be excused from an interview if it is not possible for them to be in Vancouver in May. New applicants to the full-time program are admitted beginning in the fall semester only. Admission to the full-time spring semester program is limited to qualified former ECIAD students only.

## ADMISSION TO FIRST YEAR

Space in the full-time program is limited. Admission to First Year is very competitive and decisions are based on the applicant's academic background and standing, a personal essay, a portfolio of work, a special project and occasionally an interview.

## ADMISSION TO SECOND YEAR MAJORS AND CONCENTRATIONS

Students who successfully complete the First Year are guaranteed a space in the second year at the Institute. However, admission to second year majors and concentrations is competitive and students cannot be guaranteed their first choice(s).

Acceptance into a major or concentration may be based on an interview, a portfolio and the applicant's academic standing in the First Year or its equivalent. Applicants with appropriate post-secondary standing from other institutes of art, universities or community colleges, may apply for advanced standing (placement directly into second or third year). Applicants should note that year level placement is based on the portfolio assessment. Transfer credit, where appropriate, is awarded consistent with the portfolio assessment.

## APPLICATION PROCEDURE

March 1 is the deadline for application to the full-time program which begins in September. Applications cannot be accepted after that deadline. Applications must be accompanied by official transcripts of all high school and post-secondary study, and a \$30 nonrefundable assessment fee. Applicants currently attending high school, college or university are required to submit official

transcripts of courses completed to date, and an interim transcript of courses in progress. Admissions staff are available to describe the various programs available at the Institute. The Institute is open Monday through Friday from 8:30 am to 4:30 pm and is closed statutory holidays. The telephone number is (604) 844-3800.

## GENERAL ADMISSION REQUIREMENT

Prospective students must have as a minimum, secondary school graduation. Mature students (21 years of age and older) without secondary school graduation may apply for admission to First Year and will be considered on previous work or related educational experience. Official transcripts from all schools and colleges attended must be submitted with, or follow, the application for admission. Applications are not complete until final transcripts have been received. An offer of admission may be issued subject to receipt of these documents.

## SPECIFIC ADMISSION REQUIREMENT

British Columbia high school applicants must present Grade 12 graduation including: English 11 and English 12; a minimum grade point average of 2.0 (C), calculated on English 12 and three other grade 12 subjects.

**Ontario:**  
six OAC's including academic English.

**Quebec:**  
DEC Certificate (may apply to year 2).

**Other Provinces and Territories:**  
Grade 12 graduation including academic English.

## INTERNATIONAL CREDENTIALS

Applicants whose schooling was completed outside of Canada must have completed the highest level of secondary school available in their home countries on a program leading to university entrance. Applicants who have completed appropriate post-secondary study may be eligible to apply to second or third year programs.

## ENGLISH PROFICIENCY

All applicants whose first language is not English, regardless of immigration or citizenship status, must also present Test of English as a Foreign Language (TOEFL) results with a score of 570.

## INTERVIEWS AND PORTFOLIO REVIEW

First Year applicants must present a portfolio and special project and may be interviewed. Second and third year applicants will be expected to have an interview and portfolio review at the Institute. Interviews are arranged by the Institute for a specific date and time in mid-May.

Applicants residing outside Vancouver and Lower Mainland areas may be excused from the interview by indicating on the application form that they will be unable to attend an interview. Such applicants are required to mail their portfolio directly to the Institute by the portfolio deadline of May 1.

## PORTFOLIO GUIDELINES

The Institute retains portfolios from mid-April until mid-June. If you will be applying to more than one institution, or require your original pieces for exhibitions, your portfolio may consist of a mix of slide reproductions and original works. Although a portfolio consisting only of slides is acceptable, you are advised to include some original work.

The number of slides or examples of work in a portfolio may vary depending on how you work. Normally the Admissions Committee expects 20 to 25 examples or slides from each applicant. Applicants to Design programs should submit a more extensive portfolio.



MONIQUE FOUQUET  
Dean, First Year Division

**We believe that the primary goal of the First Year program is to enfranchise the students with a desire to inquire rather than to master. We motivate a curiosity which will promote a willingness to be engaged with change and difference in order to fully participate in shaping the future.**

Has been teaching at Emily Carr since 1993. In addition to her studio practice, has a strong interest in pedagogy as it relates to learning within the specificity and context of the studio. Current work uses drawing, photography and painting focusing on the construction of memory and identity.

No work larger than 24" x 36" should be included in your portfolio.

Your selection of work should show a range of media—drawing, painting, etc—and skills with colour and materials. Do not submit only a small number of works of one type.

Small- or medium-sized drawings, paintings and other two-dimensional works may be presented in their original form. Large scale or three-dimensional works should be presented by means of slides or photographs.

The portfolio should include self-initiated projects as well as assignments, work that you have done independently as well as that assigned by school/college. Works drawing on personal experience, works-in-progress, or those requiring observation, study and research are encouraged.

Sketches or notes documenting process are important.

Arrange your work either sequenced to show your development over a period of time, or grouped together by type (e.g. drawings, prints).

Your portfolio must be your own original work. Do not include copies of other people's work. But, you may include variants or modifications of other work if it can be viewed as an example of

research and technique, or to indicate your understanding of art history.

Your portfolio should be clear, neat and arranged so that the presentation does not distract from the work itself. Works should not be framed or elaborately matted.

N.B. Each piece should be labelled clearly with your name.

When sending slides or photographs, include detailed notes about the material, size and title of each piece. Slides should be presented in slide sleeves (not in carousels). Every slide should be labelled with your name.

Photographs, sound tapes, videotapes, films, creative writing and music composition may form part of your portfolio. On any collaborative work, you should clearly

state exactly what role you played in the process (i.e. composed or performed, directed or wrote, printed or edited). Computer graphics should be presented as printouts rather than on disks.

#### FIRST YEAR APPLICANTS— SPECIFIC GUIDELINES

##### Special First Year Project: "Map Your Week"

All applicants wishing to be considered for the First Year must include:

- 1 The Special First Year Project "Map Your Week," consisting of work specifically created for the project which is an integral part of your submission; and
- 2 Approximately twenty works or slides representing a variety of artistic explorations.

**Description of the Project:** **3 DOCUMENT THE THINKING AND PRODUCTION OF THIS SPECIAL PROJECT ARTICULATING HOW YOU CAME TO YOUR IDEAS.**  
Create a work that maps, describes, comments on, or interprets a week in your life. There are three components to the Special First Year Project:

##### **1 VISUALLY INTERPRET A WEEK IN YOUR LIFE.**

Select and use materials and techniques which best suit your project. These may include two- and three-dimensional and traditional and non-traditional materials and techniques. We value inventiveness and exploration.

##### **2 CREATE A CONTAINER.**

As part of your "Map Your Week" project, you should also design and construct a container for it which reflects the character of your project. Your Special Project container must meet postal regulations even if it is to be hand delivered to the Institute.

Your project must include a series of drawings of your process and a brief written description of what you did and how you did it. This documentation must be included with your container.

Your Special First Year Project should be separate from your other portfolio work. The other work should be selected to represent the wide range of your creative potential and interests.

The Special First Year Project and additional work must be received together. Be sure to adhere to the size restrictions outlined in the Portfolio Guidelines.





Since "Map Your Week" is an exploration for you, we wish you an interesting experience—with no further explanation from us. No additional details will be provided, so please do not telephone for more information on the project!

We look forward to your submission. Good luck to you all!

#### PORTFOLIO DELIVERY AND RETURN INFORMATION

Unless you are interviewing in person for a second or third year program, your portfolio must be delivered to the Emily Carr Institute of Art and Design before 4:00 pm, May 1, 1996. Portfolios received after that time may not be considered.

N.B. Your name and return address must be clearly marked on both the inside and outside of the portfolio. Your name must be clearly marked on each work within the portfolio.

Mailed portfolios must also include:

- A self-addressed return label;
- Sufficient postage for return mail.

The Institute will not return portfolios that do not include return mail.

Portfolios may be delivered in person to Student Services weekdays between 8:30 am and 4:00 pm.

Every precaution is taken by the Institute to ensure that portfolios are handled carefully. However, the Institute does not accept responsibility for loss or damage to materials submitted. The applicant is responsible for providing correct and complete information which will facilitate the return or retrieval of the portfolio. After November 15th, the Institute will destroy portfolios that it has been unable to return.

Portfolios should be addressed to:

Student Services  
(Portfolio for Admission)  
Emily Carr Institute of  
Art and Design  
1399 Johnston Street  
Vancouver, B.C. V6H 3R9

#### ADMISSION ANNOUNCEMENT

The deadline for applying for entry into the Degree/Diploma program is March 1. Admission announcements are mailed at the beginning of June. To hold the applicant's place, a non-refundable deposit of \$200 is payable according to the schedule included in the offer of admission. Applicants studying at a secondary school or a post-secondary institution when accepted into the Emily Carr Institute of Art and Design are required to submit final transcripts and/or proof of graduation when their term is complete. The offer of admission is subject to the receipt of transcripts and, for graduates of secondary school, proof of graduation.

#### INTERNATIONAL STUDENTS

The Emily Carr Institute of Art and Design is supported by the province of British Columbia through operating and capital allowances. The primary responsibility of the Institute is to provide educational services within the Province, secondly, within Canada and, thirdly, for international students. The Institute recognizes and

appreciates the unique contribution which international students make to the cultural life of the Institute and welcomes their applications. International students whose first language is other than English must include with their application a Test of English as a Foreign Language (TOEFL) score of 570 or better. This test must be written no later than the April sitting for admission in September. Differential fees apply for international students. Because of the distance and time involved in mail communications, applicants from outside North America should return the application form and submit their portfolios as early as possible. The portfolio should be prepared in accordance with the Institute's guidelines and be packaged to prevent loss or damage in shipping. Original works such as paintings, sculpture or ceramics should not be sent to the Institute. Only photographs or slides should be sent.

International students are strongly advised to check with the nearest Canadian embassy or consulate for information about obtaining the student visa necessary to enter Canada. The Institute's letter of acceptance provides documentation to support the visa application for entry into

Canada. All remittances such as the application fee, admission deposit and tuition must be paid in Canadian funds. Financial assistance is not available to international students from either federal or provincial sources. International students must depend on either personal resources or financial assistance programs in their home country. Applicants are strongly advised to establish secure financial support before they apply to the Institute. Institute scholarships awarded by the Scholarship Committee are open to all students, including international students who have successfully completed one year of study at the Institute.

#### PROTECTION OF PRIVACY AND ACCESS TO INFORMATION

Emily Carr Institute of Art and Design gathers and maintains information used for the purposes of admission, registration and other fundamental activities related to being a member of the Institute community and attending a public post-secondary institution in the province of British Columbia. In signing an application for admission, all applicants are advised that both the information they provide and any other information placed into the student record will be protected and used in compliance with the British Columbia Freedom of Information and Privacy Protection Act (1992).





## Admission Deadlines for Full-time Programs

### SPRING 1996

01 March	Admission application deadline for Fall/Spring 1996/97
01 May	Portfolio submissions due
08-17 May	Admission interviews for Fall/Spring 1996/97
03 June	Admission announcements mailed
21 June	Admission deposit due

### REGISTRATION

First Year students are assigned their classes by the Registrar and the Dean, First Year program. Second, third and fourth year students make a preliminary selection of courses in light of their major program requirements. Final selection of courses is made at registration. Before registration, faculty advise students about required and elective courses and departmental credit requirements.

Students register on the dates listed in the catalogue. Each student is randomly assigned a registration number which determines the order in which he or she will be registered. Enrollment in each course and section is contingent upon space available.

A photo-ID card is provided with the student's identification number. This card is used to borrow materials from the Library, Tool Crib, and equipment areas.

Students are responsible for ensuring membership in the Medical Services Plan of B.C. or an equivalent provincial plan. In the case of international students, a comparable type of medical coverage is the responsibility of the student.

### SPRING 1997

03 March	Admission application deadline for Fall/Spring 1997/98
07-16 May	Admission interviews for Fall/Spring 1997/98
02 June	Admission announcements mailed
20 June	Admission deposit due

### TUITION AND FEES

Tuition and Fees for 1996/1997 are under review and will be announced at a future date.

Tuition for international students is, by provincial statute, significantly higher than tuition for Canadian citizens and permanent residents.

### SUPPLIES, BOOKS AND MATERIALS

Students are responsible for purchasing their own supplies, books and materials. These costs vary depending on the program and year level. Students should anticipate a cost of \$2,000 per year.

### TUITION REFUNDS

When an Official Withdrawal request has been approved by the Registrar, refunds are made according to the approved schedule.

### TUITION REFUND

#### SCHEDULE

Withdrawal up to the end of week two of the semester will result in a 75 percent refund (less the admission deposit). No refunds are issued after week two. A refund is made only when an Official Withdrawal form has been received and approved by the Registrar.

### UNPAID DEBTS

All previous debts to the Institute must be cleared before registration in a subsequent semester may occur.

### DEFERRAL

Students may defer payment of their fees at registration only when they have applied for a student loan prior to July 1st or if their student loan documents have been received by the Financial Awards Office before registration. Students receiving student loans from another province must present their documents at registration if they wish to defer payment. In every other case, students are required to pay the full semester's fees at registration.

### CHANGING COURSES

An 'Add/Drop' form is required in order to add or drop a course. Each change must be approved by the instructor involved and the Registrar. A course may be added or dropped no later than the dates

listed in the Institute catalogue. Withdrawal from a course after these dates may result in a failing grade for that course. Students should be aware that dropping a course will lower their credit total and may delay their program and/or graduation from the Institute.

### POLICY ON PROGRAM SWITCHING

As the Institute has limited space and facilities, students are normally required to complete their programs in four years of full-time study. However, the Institute respects the fact that students sometimes discover a more appropriate specialty in the course of their study and feel a need to change. In such cases the following guidelines shall apply to in-stream Institute students who seek to change to another program.

No student shall be permitted more than two changes of program major.

Program changes may not be made by students who have started the fourth year in a program.

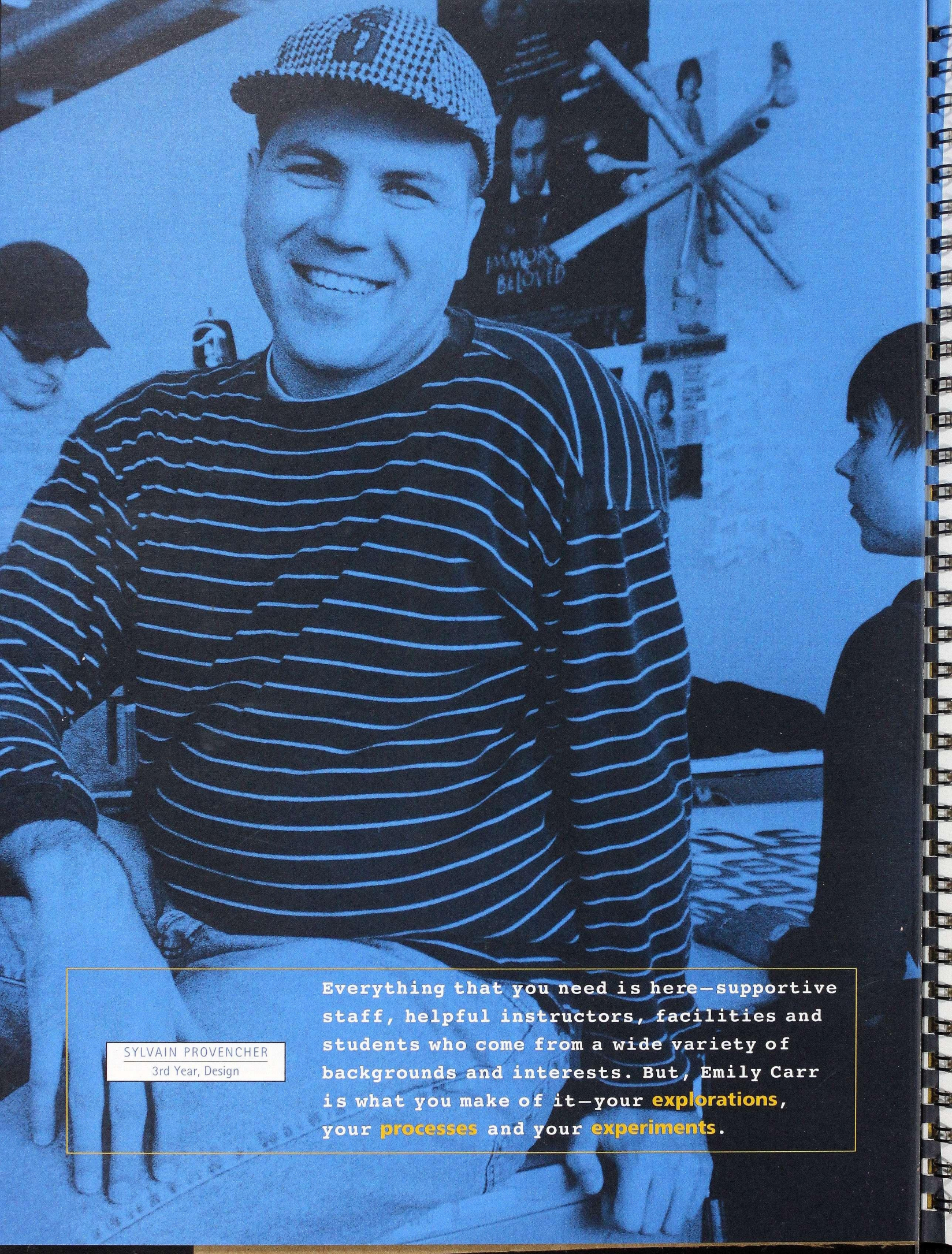
Students changing from one division into another will normally be required to begin their studies at less than the senior level, whatever their initial achievement. Allowance may be made upon portfolio presentation to the intaking program and with regard to the transfer of course credits from other programs and Institutes.

In allowing internal course transfer credit from one Institute program to another, every effort shall be made to acknowledge the student's achievement.

A student changing to a different program shall not normally be allowed to take additional elective courses beyond the number of credits required to graduate. Program changes must be approved by the dean of the intaking program, in consultation with the intaking program instructors.

N.B. This policy does not refer to switching into a general fine arts program.





SYLVAIN PROVENCHER  
3rd Year, Design

Everything that you need is here—supportive staff, helpful instructors, facilities and students who come from a wide variety of backgrounds and interests. But, Emily Carr is what you make of it—your **explorations**, your **processes** and your **experiments**.



# Part-time Studies

The Part-time Studies program delivers credit and non-credit courses in a variety of formats during the year for students who are unable to attend Full-time studies. Contact Part-time Studies for program details.

The Part-time Studies program delivers credit and non-credit courses in a variety of formats for mature students, of all ages, who are unable to attend full-time studies. Brochures giving information about specific course offerings, dates, locations and instructors, along with descriptions of credit and non-credit courses, application, admission and registration procedures are available from the Part-time Studies Office. Phone 844-3810.

Our students come from all walks of life and include:

- Beginners who wish to study the basics, explore a variety of creative directions or prepare for Diploma Program admission.
- People with an interest in personal development of their art work.
- Professional artists and designers who want to explore new concepts and techniques.
- Students who wish to take, on a part-time basis, some or all of their courses towards the four-year visual arts or design diploma or degree.

They participate in one or more of the following programs:

## ART ACCESS

Art Access provides special beginning level courses for both adults and young people (aged 16 to 19). The only prerequisite is an open mind and a strong motivation to commit the time and effort to this intensive studio experience. The course provides the opportunity to sample art education and assess one's ability to succeed in an art institute environment.

Instruction includes basic technical skills along with concepts of visual literacy. Four instructors combine their talents to expose students to the basics of Colour, Drawing, Three-Dimensional Form and Creative Processes. Students experiment with a variety of tools and materials in studio projects that are enriched with lectures, demonstrations and critiques.

Art Access offers a Certificate of Completion; these credits are not transferrable.

## CREDIT PROGRAM—VANCOUVER CAMPUS

During the fall, spring and summer semesters first, second and third year courses are available on a part-time basis. To enable part-time students to complete a general studio diploma or degree, fourth year courses will also be introduced in future years. Weeknight, weekday and weekend courses are offered during fall and spring semesters. Intensive

daytime courses of three weeks duration and some six-week evening courses are available through the summer program.

Students use the studios, technical workshops, seminar rooms, library, galleries and other unique facilities of the Institute. Instructors are professional artists and designers, many of whom teach in the ECIAD full-time studies program.

## ITALY PROGRAM

In May of each year, the Institute provides artists and art students with a memorable three and a half weeks of creative work in an environment rich in history, beauty, art and design. In May, 1996 credit courses in painting, drawing, video and design will be offered. On-site

study of art history is an integral part of each course. All courses make maximum use of the exciting resources of the Italian culture.

Painting, drawing and video students work in spacious classical art studios in Florence. They reside in a renovated former palace located within the historical centre of the city. They participate in two and three-day visits to Venice and Rome, as well as excursions to Siena, San Gimignano and Padua.

Design students are based in Milan for two weeks and then join the fine arts group in Florence. Throughout their course they visit renowned designer's studios, design academies, manufacturers and exhibitions to view


various aspects of the design process from concept to finished product, interspersed with seminars to discuss ideas and work that have been viewed. Along with various northern Italian cities, they also visit Venice and Rome.

## PROFESSIONAL STUDIES

Non-credit Professional Studies workshops, offered at various times of the year, provide opportunities for practising artists, designers and students to extend their experience in a particular medium, to learn practical and professional skills, and to work with other artists at the Institute's Granville Island campus.







MARTHA STURDY  
Alumna, Sculpture

**Art school was for me  
a time of great excitement...  
opening doors to your  
mind, to all the possibilities.**

Graduated from the Vancouver School of Art in 1978 with a Diploma in Sculpture. Has her own design company, Martha Sturdy Inc.



# Academic Programs

The Institute offers students a choice between two kinds of programs.

Students with a studio preference may want the traditional four-year diploma, which combines intensive studio experience with academic studies in art history and in the cultural and social contexts of modern art. Students who prefer additional academic work may opt for a Bachelor's degree program. The degree program would better suit students who plan to go on to post-graduate studies, who aspire to teach, or who expect to practice in competitive applied art environments.

## THE DIPLOMA

The Institute offers eight semesters of study leading to either a Diploma in Design, with majors in Electronic Communication Design, Graphic Design, or Industrial Design; or a Diploma in Fine Art, with majors in Photography, Film/Video, Animation, Intermedia, or Studio. In addition, the Institute provides an array of complementary courses in Academic Studies, Design, Drawing and Computer Studies which support and enrich the major studio areas but may not be majors. Students without previous post-secondary education in the visual arts undertake a common First Year which provides, over two semesters, an orientation to the Institute, an introduction to the

fundamentals of art and design and an opportunity to explore different media in preparation for second year program selection. Over the next six semesters students normally specialize in the Institute's program areas, each of which is designed to provide the appropriate balance of instruction, self-direction and elective courses. A general diploma is also available in Fine Art. It allows students to develop their own educational program outside the usual majors.

## THE DEGREE

In January 1995, Emily Carr Institute of Art and Design was authorized to grant Bachelor of Fine Arts and Bachelor of Design degrees. For degree details see Graduation Requirements in the course selection section of this catalogue.

## SEMESTER SYSTEM

Courses are scheduled for either one-half semester (7-8 weeks) or for one full semester (14-16 weeks). Each course is scheduled for a specific number of hours of direct instruction with a faculty member.

## ACADEMIC ADVICE

Many courses have prerequisite requirements. Students with questions about beginning a course in the spring semester should make an appointment with the appropriate dean to discuss prerequisites and the entry level required.

## CREDIT SYSTEM

Each course is assigned a number of credits. Effective September 1991, a semester-length course is assigned three credits for each three hours of weekly instruction contact. The credits for half-semester courses are assigned on a pro-rated basis. The normal full-time program of study is 15 credits per semester; Design and Film/Video majors require 15 to 21 credits per semester. A full-time student studying for the Diploma in Fine Art may take a minimum of 12 credits or as many as 15 credits per semester. A full-time student in Design or Film/Video may take a minimum of 15 to 18 credits each semester. In all cases, except for the Design and Film/Video majors, students should earn at least 30 credits each year in order to make regular progress toward graduation.

## COURSE NUMBERING

The following course numbering system was implemented effective September 1991:

The first two numbers in the course number identify the division from which the course originates.

01.-09.	Art Access
	(non-credit)
10.-19.	First Year
20.-29.	Design Division
30.-39.	Media Division
40.-49.	Studio Division
80.-89.	Academic Division
90.-99.	Exchange
	Program, Course
	Waiver and
	Transfer Credit

The last three numbers of the course number identify courses within the division. The first of these indicates the year level of the course (ie. 100-First Year; 200-Second year; 300-Third Year; and 400-Fourth Year).

## REGISTRATION

The Institute reserves the right to reassign students after registration if space in a specific course is needed for a student whose major requires completion of that course.

## RESIDENCE REQUIREMENT

In order to receive a diploma from the Institute, a student must complete 50 percent of the coursework for that diploma through the Institute. Coursework done through the Institute's formal exchange agreement(s) will be recognized as having been done through the Institute. In addition, a student must be enrolled as a Full-time student during the final three semesters of study at the Institute.

## GRADING SYSTEM

Each course is assigned one of the following grades:

### **A, A- Excellent**

An exceptional performance in which the student demonstrates, through written or visual form as appropriate to the course, a superior understanding of the issues pertinent to the subject area. The student demonstrates a high degree of creative ability and/or logical thinking, and superior ability to analyze and integrate ideas thoroughly in his or her work.

### **B+, B, B- Very Good**

A notable performance in which the student demonstrates, through written or visual form as appropriate to the courses, a thorough grasp of the issues pertinent to the subject area. The student demonstrates considerable creative ability and/or logical thinking and a good ability to develop and integrate ideas in his or her work.

### **C+, C, C- Acceptable**

Competent performance in which the student demonstrates, through written or visual form as appropriate to the course, a generally adequate grasp of the issues pertinent to the subject area. The student demonstrates creative ability and/or logical thinking and is able to analyze and to integrate ideas in his or her work.



#### D Minimally Acceptable

A barely adequate performance in which the student demonstrates, through written or visual form as appropriate to the course, some familiarity with the issues pertinent to the subject area.

The student shows limited creative ability and/or logical thinking and some ability to develop and to integrate ideas in his or her work.

#### F Failure

An inadequate performance.

#### I Incomplete

The grade is a minimum temporary grade assigned to the student. The grade may be raised when the student submits late assignments.

#### W Official Withdrawal From the Institute

#### GRADING POLICY

All grades will be reported on the student's official transcript in letter grades with the corresponding grade point. Both semester and cumulative grade point averages will be calculated and reported.

The percent conversion scale is used internally for converting any numerical course marking schemes.

A	4.00	90–100%
A–	3.67	80–89%
B+	3.33	77–79%
B	3.00	73–76%
B–	2.67	70–72%
C+	2.33	67–69%
C	2.00	63–66%
C–	1.67	60–62%
D	1.00	50–59%
F	0.00	00–49%

#### FULL-TIME REGISTRATION REQUIREMENTS

All students registering in the daytime Degree/Diploma program are required to be registered full-time. Full-time registration in the diploma in Fine Art is 12 to 18 credits per semester except Film/Video. Full-time registration in the diploma in Design is 21 credits per semester in second and third years, and 18 credits per semester in fourth year. In all cases, except for Design and Film/Video majors, students should earn 30 credits each year in order to make regular progress toward graduation. Design and Film/Video majors should earn 36 to 42 credits each year. Only in very exceptional cases (medical, etc.) will a full-time student in the Degree/Diploma program be permitted to be registered in fewer credits than the minimum for his or her program. In such cases permission must be granted by the appropriate dean and the Registrar

#### ACADEMIC PERFORMANCE

Students are expected to complete all Institute courses with a 'C' grade or

better. Grades of 'D' and 'F' will affect a student's academic standing in the following manner:

#### PROBATION

A student will be placed 'on academic probation' if he or she:

- receives six credits of 'D' grades, or three credits of 'D' grades and three credits of 'F' grades in any one semester, or
- receives nine credits of 'D' and/or 'F' grades in two or more semesters.

Students placed 'on academic probation' are required to plan, with their Associate Dean, ways of improving performance.

#### REQUIRED TO WITHDRAW

A student will be 'required to withdraw' from the Institute if he or she:

- receives six credits or more of 'F' grades in any one semester, or

- having been on academic probation, fails to maintain a 'C' (2.0) average and 'D' grades or better in all courses taken subsequent to being placed 'on probation'.

The Academic Performance Sub-committee of the Education Council automatically reviews the academic records of all students who are 'required to withdraw.' Under special circumstances the



SALLY MICHENER  
Dean, Studio Division

**Technical proficiency is taught and expected; however, the emphasis is on the creative, theoretical and critical aspects of the process of artistic production. We offer the opportunity to each student to develop a personally driven art practice.**

Has taught at Emily Carr since 1973. Has an active studio practice primarily focused on ceramic sculpture.



Committee may allow a student to re-register 'on academic probation.' Student progress is reviewed at the end of each semester. If in his or her final year a student is placed 'on academic probation' or receives three credits of either 'D' or 'F' grades, that student's academic record will be reviewed by the Academic Performance Sub-committee in consultation with the student's Graduation Committee to determine whether the student will be permitted to graduate; or graduation should be deferred until grades are improved, or additional courses completed; or the student should not be permitted to graduate and should be 'required to withdraw.'

#### ACADEMIC PERFORMANCE SUB-COMMITTEE

The Academic Performance Sub-committee of the Education Council consists of the four deans and the Registrar.

#### APPEALS

Appeals to decisions made by the Academic Performance Sub-committee may be made to the Education Council, Student Appeal Committee. The Student Appeal Committee consists of the four deans, the Registrar, and three members of the Education Council.

#### PROMOTION REGULATIONS

Students who successfully complete a full program will be permitted to proceed to the next year of study. However, successful First Year students must pass a selection process. Students who fail one course may be permitted to continue but may be required to repeat the failed course through Part-time Studies, if available, before proceeding to the next year. Such students will not be permitted to register in an overload in order to make-up the failed credits. In exceptional cases, a student may be permitted to continue in the subsequent semester or year without having successfully repeated a failed course, but only with the written permission of the appropriate dean.

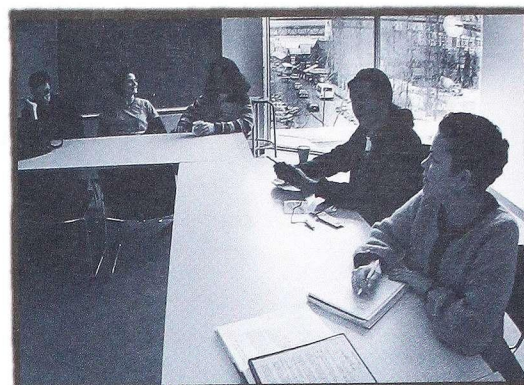
#### FAILURES IN REQUIRED COURSES

Notwithstanding the regulations regarding academic standing, students who fail required courses in either the First Year or later years may have certain restrictions placed upon their studies in subsequent semesters. For example, because 30 credits of First Year courses are required for graduation in all programs, any failure in the First Year courses may restrict studies in second year. In upper level programs, failure in required courses will prevent students from participating in courses in the next semester for which the failed course is a prerequisite.

#### FAILURES IN THE FIRST YEAR

- 1 Students who fail three credits of Western Art and Design Survey I and II will be permitted to enroll in second year but will be required to retake the failed courses during the second year.
- 2 Students who fail three credits of the required 24 credits of Studio courses in the First Year may be admitted to the second year only if he or she enrolls in the outstanding three-credit course. [See 3 below.]
- 3 Students may not enroll in Year 3 (Semester 5) until all First Year requirements are completed.
- 4 Students will not be permitted to register for an overload in their second year in order to accommodate a failed First Year course, either studio or art history.
- 5 Any student denied access to Semester 5 because of insufficient art history requirements may register for the outstanding art history course only as a Part-time student in the Part-time Studies program.

- 6 Students who fail six credits of the 30 credits of required art history and/or Studio courses may be permitted to continue at the Institute only in order to complete the failed courses (provided they have not been suspended from the Institute as a result of a review by the Academic Performance Sub-committee). For these



students, entry into any second year program will not be considered until all First Year studio requirements are met.

#### FAILURES IN REQUIRED COURSES FOR MAJORS

In many Institute majors, failure in any required course may impair a student's ability to continue, regardless of the student's academic standing. Where a student fails a required course in one semester and, as a result, is ineligible for the next level course in a particular major, the student will be permitted to continue in that major only with the written permission of the Dean for that division, who will also state the conditions under which the student may continue. A student unable to continue in a major program because of failures in required courses may apply to the Registrar for permission to transfer to another program in the Institute.

#### ATTENDANCE AND WORKLOAD

Students are expected to attend all classes. A pattern of non-attendance by

a student may lead to suspension from the Institute. The Institute expects that a student will normally work an additional two hours per week for every contact hour in classes. This means that full-time students should prepare for a work week of at least 45 hours.

#### DISMISSAL

A student may be dismissed from the Institute for cause. The reason for dismissal is presented in a letter from the President.

#### REINSTATEMENT

After one year, a student who has been required to withdraw from the Institute may apply to the Registrar for reinstatement.

#### LEAVE OF ABSENCE

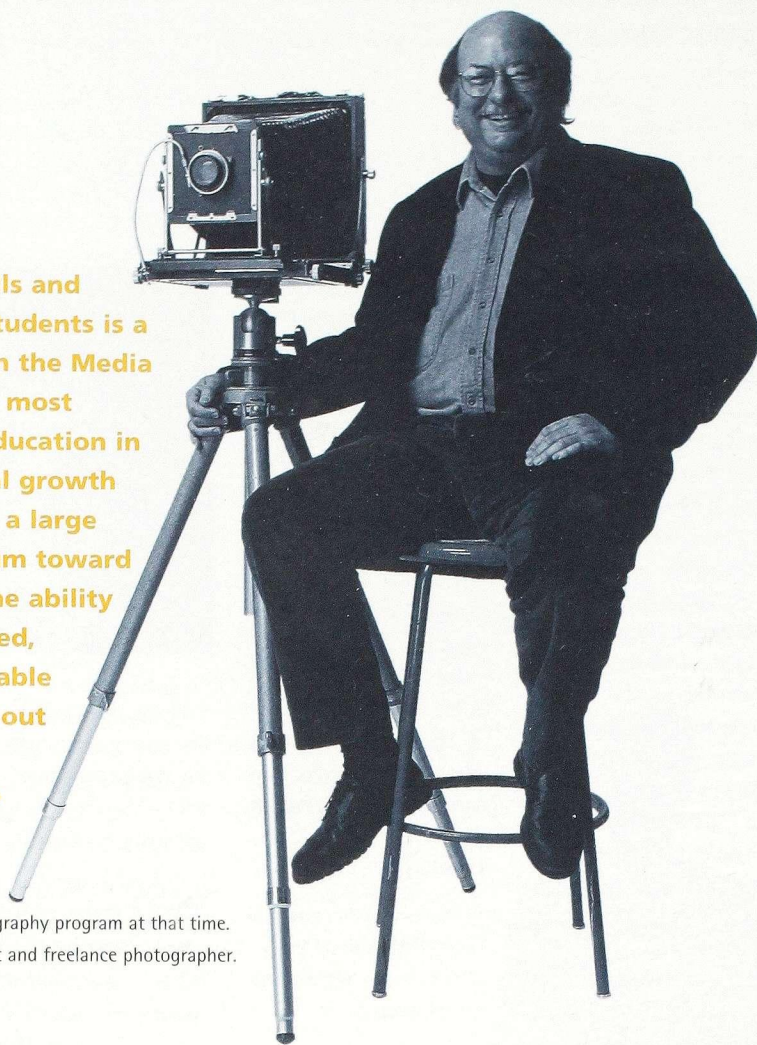
A leave of absence for up to two weeks may be arranged with the Registrar for medical or compassionate reasons. Normally, requests for compassionate leave must be arranged in advance. Upon return to classes, a student on medical leave is required to submit a statement from his or her



JIM BREUKELMAN  
Dean, Media Division

**Imparting technical skills and creative strategies to students is a basic part of our goal in the Media Division. But by far the most important goal of an education in Media is the intellectual growth of students. We devote a large portion of our curriculum toward this end because it is the ability to generate well-founded, fresh ideas that will enable our graduates to stand out and to make relevant, lasting contributions to culture and industry.**

Has been teaching at Emily Carr since 1969. Planned and initiated the Photography program at that time. Continues to work as a practising artist and freelance photographer.



#### Additional Academic Courses:

These courses may be completed at any accredited university or college:

- 6 semester hour credits in English composition and literature.
- 6 semester hour credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course; or senior level art history, media studies, cultural studies or academic design courses\* which are not already being used to meet degree requirements.

N.B.: When a senior level art history, media studies or academic design course is used to satisfy the humanities requirement, it must be outside the B.F.A./B.Design student's major area of study, i.e. Fine Arts, Media or Design.)

- 6 semester hour credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies).

\* At ECIAD, these courses are prefixed with the numbers 80-89.

physician. Extended leave of absence for one or two semesters may be applied for through the Registrar.

#### PLAGIARISM

Students are responsible for the integrity and originality of their own work, whether written or in another artistic medium. It is an offense of plagiarism to use someone else's words or ideas as one's own without proper acknowledgement. Students are expected formally to acknowledge their sources, especially when someone else's words are either quoted directly or paraphrased. Failing to acknowledge sources may result in penalties as

severe as zero on the assignment, a failure in the course, or if the offense is repeated, expulsion from the Institute.

#### WORK SUBMISSION

It is assumed that normally a student will not submit the same piece of work for evaluation by more than one instructor. However, in special cases, a student may undertake a project that will help to meet the requirements of more than one course. In such cases, the student must submit a written proposal in advance to the instructors of the pertinent courses, detailing the project and the elements that would serve each course. It is expected that the project would involve

a scale equivalent to that of separate projects in the respective courses. Any such proposal or changes must be approved in advance by the instructors of the courses involved and the Dean of the appropriate Division.

#### GRADUATION REQUIREMENTS

In order to graduate the student must: successfully complete the courses of his or her program; be approved for graduation by the student's Graduation Committee or Graduation Review Panel; and show in the Graduation Exhibition.

#### BACHELOR OF FINE ARTS AND BACHELOR OF DESIGN DEGREES

Emily Carr Institute has been approved to grant Bachelor of Fine Arts and Bachelor of Design degrees.

These degrees are available to students completing or holding an Emily Carr Diploma in Fine Art or Design, who have met the following requirements:

#### Academic Fine Art/Design Courses:

- 18 semester hour credits of art history, cultural studies, media studies or academic design courses\*, 9 credits of which must be senior level (i.e. 3rd or 4th year). Courses taken as part of the ECIAD Diploma program, may be used to meet this requirement.



- 3 semester hour credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography), or
- 3 semester hour credits in applied science (e.g. agricultural science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying), or
- 3 semester hour credits of mathematics or statistics
- 6 semester hour credits of electives (may be met with any lower or senior level university transfer course in any academic discipline other than Fine Art/Design; or with senior level art history, media studies, cultural studies or academic design courses\* not already used to meet degree requirements).

#### CREDITS REQUIRED FOR GRADUATION

Diploma in Fine Art	120 credits
Diploma in Fine Art (Film/Video)	135 credits
Diploma in Design	150 credits
Bachelor of Fine Arts	135 credits
Bachelor of Fine Arts (Film/Video)	159 credits
Bachelor of Design	159 credits

#### GRADUATION COMMITTEE

A three-member faculty panel examines each student's work to determine whether a body of work exhibiting competence and maturity has been completed. It is the student's responsibility to arrange for his/her committee to meet a minimum of three times during the fourth year, before deciding on the student's application for graduation. The final meeting takes place according to an Institute-wide coordinated schedule. In the spring of the third year of study, students receive an Application for Graduation from Student Services, which describes this procedure in detail.

#### POSTPONEMENT OF GRADUATION

A fourth year student may apply to his/her Graduation Committee/Panel for a one or two semester postponement of graduation. The request must be based on illness or compassionate grounds and be approved by the Dean. Further, a Graduation Committee/Panel may recommend that a student's graduation be delayed. In both cases the Dean will inform the student of the decision and offer one of the three following options:

- 1 The student will be required to resubmit work to the Graduation Committee/Panel according to the following year's graduation schedule. Access to

the faculty and Institute facility for the next academic year continues.

- 2 The student will resubmit work to the Graduation Committee/Panel according to the following year's graduation schedule. The student is not permitted access to the facility but meets a minimum of three times with the Graduation Committee/Panel during the year of postponement.

Design students will be required to satisfy the requirements of the Design Division graduation guidelines in effect during the year of graduation.

- 3 The student is denied graduation and not permitted further access to the faculty or facility in the day program.

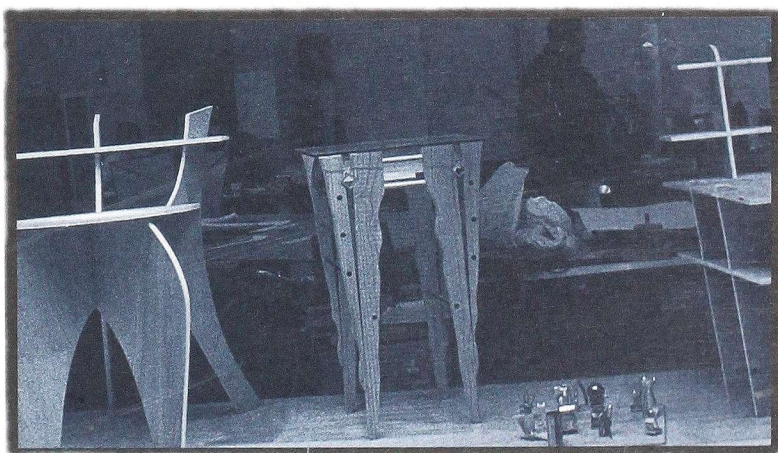
#### TEACHER TRAINING FOLLOWING A B.F.A. OR B.DESIGN DEGREE

Students wishing to teach in elementary and secondary schools who intend to enter a teacher

education program following completion of the degree should consult admissions requirements outlined in the relevant institutions' calendars. For example, applicants to the Faculty of Education (Elementary Teaching) at The University of British Columbia may be required to have 18 credits of an acceptable teaching major at the senior level, 3 credits each of a lab science, mathematics (not statistics) and social sciences and 6 credits of Canadian studies or courses with Canadian content. Further courses in English composition are recommended. This information is given only to illustrate that students may choose courses that not only satisfy the requirements for the B.F.A. or B.Design degree but also help to prepare students to apply to a teacher training program. Students interested in teaching are strongly

advised to contact the institutions concerned for accurate and complete advice. (For UBC Education, Teacher Education Office, call 822-5242; For SFU contact Undergraduate Education Programs advising office at 291-3488; For University of Victoria call Admissions at 721-7211.)

Students planning to teach at the elementary level should take 6 credits of English, 3 credits each of mathematics, a laboratory science, and a social science, and 6 credits of Canadian studies as part of their degree programs. Students planning to teach at the secondary level must have a major of 30 credits of senior level course work in a subject widely taught in the B.C. secondary school curriculum or (preferably) two minors of 18 credits each in two B.C. subjects, one of which is widely taught.





# Student Services

The Registrar's Office and Student Services provide resources for the personal growth and academic success of students, including admissions, career planning and personal counselling, exchange programs, financial aid, information, medical referral, registration, student records, and transcripts.

## ADMISSIONS

The Admissions Office provides information to potential applicants on procedures for entry to the Institute, arranges tours, and has a small collection of catalogues describing art and design programs in Canada, the United States and abroad. In addition, the Admissions Office oversees the Institute's student exchange program.

## COUNSELLING SERVICES

The Counselling Office is available for students who seek assistance with academic, career, and personal issues. Individuals whose concerns prevent them from achieving their full potential or affect their ability to study are encouraged to take advantage of this service. Assistance is provided in the areas of student life, educational and career planning, employment search, personal stress, and grievance and appeal procedures. Consultation is confidential and is provided by professional counsellors.

## FIRST NATIONS SERVICE

Student Services and the Counselling Office are committed to enhancing the participation and success of aboriginal students. The First Nations Counsellor is available to such students for support, advice, and academic and personal counselling. In

addition, the First Nations Counsellor assists in the development of cultural and social activities for Aboriginal students. Aboriginal students are encouraged to declare their ancestry on their application form in order to assist in planning programs and services.

## STUDENTS WITH DISABILITIES

Students with disabilities may be eligible for services that will assist them to more readily access educational opportunities offered at ECIAD. The Counselling Office is available to provide assistance in this area.

## HEALTH SERVICES

The Institute refers students to medical, dental, and health services available in Vancouver. Information about these services may be obtained from a counsellor.

## STUDENT RECORDS

The application for admission, notice of acceptance, correspondence and memoranda, course change, application for graduation, grades, and transcripts are included in the official file for each student. The Registrar's Office is responsible for the comprehensiveness and accuracy of these records. Student records are confidential and available only to authorized personnel. No one may secure information from these files except with the permission of the student. Official

transcripts are issued to institutions upon written request, and student copies of the transcript are available for the student. There is a charge of \$2 for each official transcript.

## OFF-CAMPUS STUDY

Normally, students are resident in the Institute during the study year. Special arrangements must be made with the Registrar for projects conducted off-campus. Each request requires a letter from the supervising instructor describing the project and stating that the work is equivalent in scope and depth to study at the Institute campus. This letter is reviewed by the appropriate dean whose approval of the project is required.

## FINANCIAL AWARDS

The Institute publishes an ECIAD Financial Awards Handbook which describes all Institute scholarships and many sources of financial assistance useful to students studying art and design. Copies are available at the reception desk or from the Financial Awards Office. Detailed information about particular financial assistance programs is available from the Financial Awards Office.

## CANADA STUDENT LOAN PROGRAM

Financial assistance is available to most students at the Institute through the Canada Student Loan Program. Special criteria are set by each province,

with the exception of Quebec, and the Northwest Territories which maintain their own programs. The Canada Student Loan Program is available to Canadian citizens and landed immigrants only.

## EXTERNAL SCHOLARSHIPS

Each year, many students benefit from awards made by the B.C. Cultural Services Branch. Information on external scholarships is available in the ECIAD Financial Awards Handbook. Grade 12 students from British Columbia may be eligible for the British Columbia Passport to Education Grade 12 scholarship program. The Ministry of Education offers these awards to acknowledge excellence in scholastic achievement.

## INSTITUTE SCHOLARSHIPS

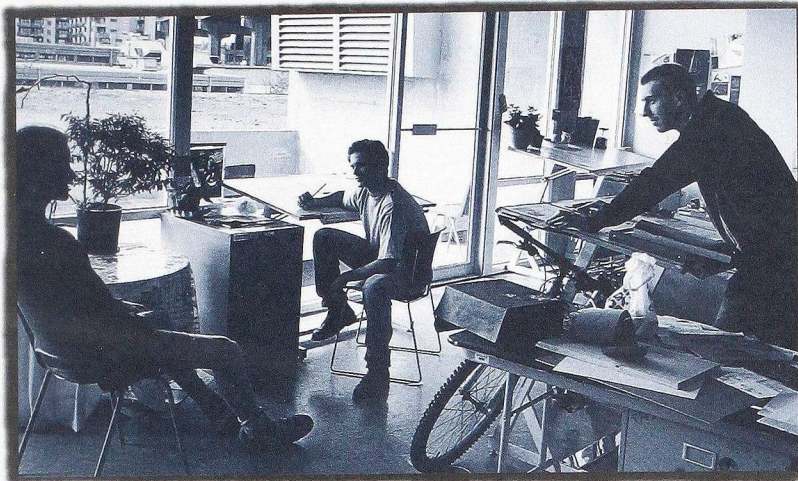
Several foundations and donors sponsor scholarships for students at the Institute. The Institute, through its Scholarship Committee, awards these scholarships to deserving students. See the ECIAD Financial Awards Handbook for detailed information.

Scholarships awarded during the 1995-96 year were:

- Kerry Black Scholarship
- W.G. Black Scholarships
- Elsie Boone Memorial Scholarship
- Toni Borschneck Memorial Scholarship
- Bruce Boyd Scholarship
- Brissenden Scholarship
- British Columbia Telephone Company Awards

- Evan Lloyd Burrard Boston Memorial Award
- Carter-Begg Scholarship
- Simon Chang Award
- Christopher Foundation Scholarship
- Bill Crosby Memorial Scholarship
- Emily Carr Institute of Art and Design Faculty Association Scholarships including:
  - Ted Baker Memorial Scholarship
  - Hugh Foulds Memorial Scholarship
  - Robin Mayer Scholarship
  - Mary Wing Scholarship
  - Ian McIntosh Memorial Scholarship
- Linda Fritzler Memorial Scholarship
- Friends of Emily Carr Scholarship
- Friends of Sculpture Scholarship
- International Computer Arts Society Scholarship
- Don Jarvis Scholarship
- John Jordan Memorial Scholarship
- Marion V. Murray Memorial Scholarship
- Helen Pitt Awards
- Andrew Oksakovsky Memorial Scholarship
- Helen Pitt Graduate Scholarships
- Elizabeth Rogers Memorial Scholarship
- Charles H. Scott Scholarship
- Lloyd Steele Scholarship
- Takao Tanabe Scholarship
- Jason Singh Memorial Award
- Val Goodfellow Memorial Award
- ECIAD Trust Scholarships





#### BURSARIES

Through an endowment established as a joint project between the Institute and the Vancouver Foundation, a bursary program provides assistance to students in financial need. Eligibility criteria, application forms and additional information are available through the Financial Awards Office.

Other bursaries awarded in 1995-96 were:

- Jillian Blatchford Fuller Bursary
- The Marjorie and Howard Isman Award

#### WORK-STUDY PROGRAM

Sponsored by the Ministry of Skills, Training and Labour, the program provides supplementary income for students on the British Columbia Student Assistance Program. Work-study positions are selected by a committee on the basis of Institute and Ministry criteria. To be eligible for a work-study position, students must be participating in the

current B.C. Student Assistance Program and be approved by the Financial Awards Advisor.

#### STUDENT MONITOR PROGRAM

Several part-time positions are available for students as tool-room and studio monitors. Because competition for these positions is keen, students can expect that a record of reliability and maturity is essential for appointment. Enquire about these positions with the relevant instructors and studio assistants.

#### STUDENTS' UNION

The ECIAD Students' Union is an organization comprised of all registered full- and part-time students at the Institute. Membership in the Union commences at registration, upon payment of Union membership fee, and ceases at the end of the semester following the last semester of study. The Union fee is \$17 per semester for full-time students, and \$5 per course for part-time students.

In 1984, a referendum was held at Emily Carr in which students voted by 92.4% in favour of joining the Canadian Federation of Students, a national alliance of college and university students' unions. For full-time students, the provincial Federation fee is \$3.00 per semester and the national Federation fee is \$3.00 per semester.

On campus, the Students' Union works to protect students' rights and advocate for the interests of its members. The Union appoints student representatives on Institute committees, providing student perspectives in the decision-making process. The Union also organizes on-campus social and cultural activities and funds the student newspaper, 'Planet of the Arts.' Provincially and nationally, the Union works through the Federation to positively affect government post-secondary education policies.

The activities of the Students' Union are coordinated on a day-to-day basis by an elected executive. The executive is composed of representatives from the various ECIAD departments and representatives of constituencies such as aboriginal students and gay and lesbian students. Executive elections are held between September 15th and October 15th each year.

For information about the Union, or a copy of the Union's Constitution and Bylaws, please stop by the Union Office, room 237 in the North Building.

#### STUDENT RIGHTS AND RESPONSIBILITIES

The Institute makes every attempt to see that no student, guest, or employee is discriminated against in any Institute program or policy on grounds of race, national origin, colour, creed, religious affiliation, age, physical ability, gender, or sexual orientation. Students who suspect they are being discriminated against should consult a counsellor or their Dean.

#### CODE OF STUDENT CONDUCT

The Institute expects the members of its community to conduct themselves

with respect for the rights of others. A student may be suspended or dismissed from the Institute should he or she violate these rights.

#### SEXUAL HARASSMENT

The Institute does not tolerate sexual harassment in any of its constituencies. Everyone at the Institute has the right to a work and study environment that is free from the discomfort, intimidation, or offensiveness of sexual address, whether physical or verbal, whether direct or by innuendo. To ensure the fair treatment of all parties, the President each year appoints a fair treatment committee that will confidentially arbitrate any complaints of sexual harassment. The committee consists of three members of the Institute community, representing both genders, an Institute counsellor as advisor, and a student in cases in which a student is involved. For further information, consult with the Counselling Office.

#### INSTITUTE LIABILITY

Provision of medical and dental insurance is the responsibility of the individual student. The Institute is not responsible for loss, theft or damage to students' work. This includes work that may be damaged as a result of faulty equipment.





LAURIE PAPOU  
Alumna, Painting

I knew I wanted to be an artist from a very young age...but I certainly didn't know what that meant. My years at Emily Carr gave me the opportunity to **explore** and create my options. Through developing relationships with peers and instructors I was challenged to find my own solutions and to create my own potential. These lessons formed the foundation from which I continue to work.

Graduated from ECCAD in 1988 with Honours Diploma in Fine Arts. Has had numerous solo and group exhibitions throughout Canada. Since 1990, has been represented in Vancouver by the Diane Farris Gallery. Work has recently been profiled on CBC TV's "Adrienne Clarkson Presents" and in Canadian Art Magazine.



# Personnel Listing

Faculty members are chosen from the Canadian and international art communities. They are active working artists and designers whose academic and professional qualifications are on a par with those of major art institutes and university art departments throughout North America.

## MEMBERS OF THE BOARD 1995/96

**Maurice Egan**  
Sechelt, Chair

**Bob Akester**  
North Vancouver

**Mike Banwell**  
Faculty

**Alice Box**  
Prince George

**Christianne Carin**  
North Vancouver

**Gary Coward**  
Staff

**Jeff George**  
New Denver

**Lillian Ignatius**  
Cranbrook

**Frank Jonassen**  
Langley

**Bryan Langlands**  
Student

**Jane MacDonald**  
Vancouver

**Alan McMillan**  
Chair, Education Council

**Susan Point**  
Vancouver

**Phyllis Serota**  
Victoria

## OFFICERS OF THE BOARD

**Brad Campbell**  
Acting President

**Michael Clifford**  
Acting Vice-President,  
Finance and Administration

**Wendy Wait**  
Secretary to the Board

## HONORARY DEGREES, DIPLOMAS AND SPECIAL AWARDS

**Gordon A Smith** (1995)

**Gathie Falk** (1994)

**Rudy Kovach** (1994)

**Geoff Rees** (1993)

**Alvin Balkind** (1991)

**Takao Tanabe** (1990)

**Graduating Class of 1929**  
(1989)

- **Marjorie Allen**
- **Fred Amess**
- **Vito Cianci**
- **Ada Currie**
- **Yitkin Ho**
- **Phyllis Kirkpatrick**
- **Lilias Farley**
- **Frances Gatewood**
- **Beatrice Lennie**
- **Irene Hoffer Reid**
- **Vera Weatherbie**
- **Margaret Williams**

**Henry Elder** (1988)

**Walter Jungkind** (1988)

**Doris Shadbolt** (1987)

**Tom Hudson** (1987)  
Dean Emeritus

**Bill Reid** (1986)

**E.J. Hughes** (1985)

**Colin Graham** (1984)

## FACULTY

(Initial appointment date)

**Marian Penner Bancroft**  
Photography (1981)  
University of British  
Columbia; Vancouver School  
of Art; Ryerson Institute  
of Technology

**Michael Banwell**  
Sculpture (1971)  
Vancouver School of Art

**Thomas Becher**  
Dean, Design Division  
Design/Academic  
Studies (1978)  
B.A., B.Arch., M.Arch.,  
University of British  
Columbia

**Ruth Beer**  
Sculpture/First Year (1981)  
McGill University;  
B.F.A., Concordia University;  
M.V.A., University of Alberta;  
Ph.D., University of British  
Columbia (in progress)

**Gary Bowden**  
Printmaking (1974)  
B.F.A., San Francisco Art  
Institute; M.F.A., University of  
California, Santa Barbara

**Randy Bradley**  
Photography (1977)  
Northern Alberta Institute  
of Technology, University  
of Calgary, Banff School of  
Fine Arts

**James Breukelman**  
Dean, Media Division  
Photography (1967)  
B.F.A., Rhode Island School  
of Design

**Dennis Burke**  
Film (1992)  
B.A., Simon Fraser University;  
M.F.A., Simon Fraser  
University

**Dennis Burton**  
First Year (1979)  
University of Southern  
California; A.O.C.A., Ontario  
College of Art;  
Skowhegan School, Maine

**Sam Carter**  
First Year (1973)  
California State University,  
Long Beach; B.A., University  
of Toronto; B.L.Arch.,  
University of California,  
Los Angeles; Cambridge;  
M.A. (Design) Cal State  
University, Long Beach

**Chris Czartoryski**  
Assistant Dean, Media  
Photography (1981)(1990)  
B.A., Notre Dame University,  
Nelson; Sr. Diploma,  
Banff Centre

**Judy Davis**  
Assistant Dean, First Year  
First Year (1990)  
Diploma, Alberta College  
of Art; M.F.A., Mills College,  
Oakland, California

**Barbara DeMott**  
Academic Studies (1977)  
B.A., Barnard College;  
M.A., M.P., Ph.D., Columbia  
University

**Charles Dobson**  
Design (1981) (1990)  
B.Arch, University of  
British Columbia;  
B.Sc., Queens University

**Ron Eckert**  
Printmaking (1968)  
Diploma, Vancouver School  
of Art; B.Ed., University of  
British Columbia; Academy of  
Art, San Francisco

**Robert Evermon**  
Printmaking (1969)  
B.F.A., Minneapolis College of  
Art; New Mexico, Tamarind

**Monique Fouquet**  
Dean, First Year Division  
Drawing/First Year (1993)  
Diploma in Printmaking  
(Honors), Vancouver School  
of Art; M.F.A., Simon Fraser  
University

**Paul Hess**  
Painting (1987)  
University of Guelph; M.F.A.,  
Nova Scotia College of Art  
and Design

**Susan Hillman**  
Painting (1972)  
Diploma A.D. in Painting,  
Chelsea School of Art,  
London; Chelsea College of  
Science and Technology

**Kenneth Hughes**  
Design (1982)  
Diploma in Art and Design,  
London College of Printing;  
Master of Design,  
Royal College of Art

**Tam Irving**  
Ceramics (1973)  
B.Sc., University of Edinburgh

**Roman Izdebski**  
Design (1989)  
M.A., Academy of Fine Arts,  
Warsaw, Poland

**Jack Jeffrey**  
Assistant Dean, Studio  
Sculpture (1989)  
University of British  
Columbia

**Terence Johnson**  
Sculpture (1984)  
B.F.A., Rhode Island School of  
Design; Graduate Study,  
Ohio University; M.F.A.,  
University of Washington

**Deborah Koenker**  
First Year/Sculpture (1992)  
B.A. (Fine Arts), University of  
California, Santa Barbara;  
M.F.A. (Sculpture), The  
Claremont Graduate School,  
California

**Gary Lee-Nova**  
Intermedia (1979)  
Vancouver School of Art;  
Coventry Institute of Art

**Landon Mackenzie**  
Painting (1986)  
B.F.A., Nova Scotia College  
of Art and Design;  
M.F.A., Concordia University

**David MacWilliam**  
Painting (1989)  
B.A., University of Victoria  
B.F.A., Nova Scotia College  
of Art & Design

**Jan-Marie Martell**  
Film (1982)  
M.A., University of British  
Columbia

**David Mayrs**  
Printmaking (1966)  
Vancouver School of Art

**Robert Michener**  
Painting (1973)  
B.A., (Summa Cum Laude),  
Hamline University; M.F.A.,  
University of Minnesota.

**Sally Michener**  
Dean, Studio Division  
Ceramics & Sculpture (1973)  
B.A., Hamline University;  
M.S.W., Columbia University;  
M.F.A., University of  
Cincinnati

**Laurie Milner**  
Co-chair, Centre for  
Academic Studies  
Academic Studies (1993)  
B.A., University of  
Guelph; M.A., Northwestern  
University; Ph.D.,  
Northwestern University

**Jamie Olson**  
Design (1992)  
Diploma in Visual  
Communications, Alberta  
College of Art



**Art Perry**  
Academic Studies (1977)  
B.A., Carleton University

**Friedrich Peter**  
Design (1958)  
Academy for Visual Arts,  
West Berlin

**David Rimmer**  
Video (1984)  
B.A., University of British  
Columbia

**Richard Ross**  
Sculpture (1967)  
Diploma (Honours),  
Vancouver School of Art;  
Slade School of Fine  
Art, London, England

**Sylvia Scott**  
Intermedia and  
First Year (1977)  
Diploma, College Institute  
of Art; Instituto Allende,  
Mexico; Gloucester College  
of Art and Design, England

**Sandra Semchuk**  
Photography (1987)(1990)  
B.F.A., University of  
Saskatchewan; M.A., Univer-  
sity of New Mexico

**Deborah Shackleton**  
Assistant Dean, Design  
Design (1992)  
Cert. Computers in Education,  
Ryerson Polytechnical  
University; Bachelor of  
Applied Arts (Class 1), Ryerson  
Polytechnical University

**Dennis Vance**  
Computer Animation  
(1976)(1990)

**Renee Van Halm**  
Assistant Dean, Studio  
Painting (1992)  
Diploma in Printmaking  
(Honours), Vancouver  
School of Art;  
M.F.A., Concordia University

**Allyson Vanstone**  
Design (1992)  
B.F.A. (Design), York  
University; M.F.A. (Design),  
York University

**Ian Wallace**  
Co-chair, Centre for  
Academic Studies  
Media (1972) Academic  
Studies and Intermedia  
M.A., Art History, University  
of British Columbia

**Ken Wallace**  
Painting/Drawing  
(1981)(1990)  
Diploma, Vancouver School  
of Art; Diploma, Banff  
School of Fine Arts; Diploma,  
Alberta Institute of Art

**John Wertschek**  
First Year (1979)  
B.Arch., University of British  
Columbia

**Richard Williams**  
Drawing (1979)  
Diploma, Alberta College of  
Art; B.F.A., University of  
Calgary; M.F.A., University  
of Washington

SESSIONAL  
APPOINTMENTS DURING  
1995/96

**Patrik Andersson**  
Academic  
M.A., Dip. F.A., University of  
British Columbia

**Janice Ball**  
First Year  
M.A. (Media Studies),  
The New School for Social  
Research, N.Y.

**Michael Barber**  
Industrial Design

**Herb Bentz**  
Industrial Design

**Luke Blackstone**  
Studio  
M.F.A. (Sculpture), University  
of Washington

**Gary Blakeley**  
Electronic Communication  
Design/Graphic Design  
B.A. (Hons), Kingston  
Polytechnic, U.K.

**Nora Blanck**  
First Year

**Martin Borden**  
Studio  
M.F.A., Concordia

**Lorna Boschman**  
Video

**Naomi Broudo**  
Graphic Design

**Lorna Brown**  
Studio

**Tom Brydon**  
Media

**Marilyn Burgess**  
Academic  
Ph.D. (Communications  
Studies), Concordia

**Peter Busby**  
Industrial Design  
B.Arch., University of British  
Columbia; B.A., University  
of Toronto

**David Byrnes**  
Industrial Design  
Dip. (Cultural Conservation),  
University of Victoria

**Kati Campbell**  
Academic/Intermedia  
M.A. (Social History of Art),  
University of Leeds

**Neil Campbell**  
Studio  
M.F.A. (Multimedia Drawing),  
Concordia

**Peg Campbell**  
Media  
B.A. (Communications),  
Simon Fraser University

**Ivana Cappelletto**  
First Year  
M.A. (Ingrafica  
Pubblicitaria), Istituto  
Europeo di Design

**Marilyn Cherenko**  
Animation  
B.A. (Psychology), University  
of Victoria

**Jaime Clay**  
Photography

**Greg Corrigan**  
Industrial Design  
B.I.D. (with distinction),  
Carleton University

**Doug Coupland**  
Electronic Communication  
Design/Graphic Design

**Shelley Craig**  
Industrial Design  
A.A. Dip., Arch., Assoc. School  
of Arch., London, England

**Henry Eng**  
Industrial Design  
B. Ind. Des., Carleton

**John Falconer**  
Animation

**Scott Fearnley**  
Electronic Communication  
Design

**Alex Feldman**  
Industrial Design  
B.I.D., Carleton University

**Colin Ferris**  
Industrial Design

**Bill Fenton**  
Industrial Design

**Alan Fletcher**  
Academic  
M.A. (Art History), University  
of British Columbia

**Carolyn Gisler**  
Academic

**Sheila Hall**  
First Year/Studio  
M.F.A., University of  
British Columbia

**Bob Hamilton**  
Industrial Design  
B.Sc. (Hons), Art Centre  
College of Design,  
Los Angeles

**Paul Hibbitts**  
Electronic Communication  
Design  
B.A. (Economics and  
Computer Science),  
Acadia University

**Lucy Hogg**  
Studio  
M.F.A. (Painting), University  
of British Columbia

**Carole Itter**  
First Year

**Nola Johnston**  
Graphic Design

**Yasmin Khan**  
Graphic Design

**Davida Kidd**  
Studio  
M.V.A. (Printmaking),  
University of Alberta

**Ingrid Koenig**  
First Year/Studio  
M.F.A., NSCAD

**Ramon Kubicek**  
Academic  
M.A. (English), Simon  
Fraser University

**Graham Law**  
Graphic Design

**Barry Marshall**  
Industrial Design  
M.Des. (Class I),  
Buckinghamshire College of  
Technology, U.K.

**Carol Mayer**  
Studio

**Robert McNealy**  
Studio  
M.F.A., York University

**Eric Metcalfe**  
Intermedia  
B.F.A. with Distinction (Visual  
Arts), University of Victoria

**Melinda Mollineaux**  
Studio  
B.A. (Vis. Arts, Psych.), Simon  
Fraser University

**Carel Moiseiwitsch**  
Studio  
National Diploma in  
Design (Painting), St. Martin's  
School, London

**Sandra Mudd**  
Industrial Design  
M.B.A., Simon Fraser  
University



**Baco Ohama**  
Studio  
M.F.A., Concordia

**Ed Pien**  
Studio  
M.F.A., York University

**Bente Pilgaard**  
First Year  
B.Des. (Text. Fash.) with  
distinction, Danish Acad. of  
App. Arts, Copenhagen

**Elspeth Pratt**  
Studio  
M.F.A., University of British  
Columbia

**Gordon Pritchard**  
Graphic Design  
B.F.A. (Education),  
Concordia University

**Anne Quigley**  
Intermedia/Electronic  
Communication Design  
Diploma (Hons), Ontario  
College of Art

**Judy Radul**  
Intermedia  
B.A. (Fine Arts), Simon  
Fraser University

**Philippe Raphanel**  
Studio  
Grad. Sculpture, L'Ecole  
Nationale Supérieure  
d'Art Appliqué, Paris

**Chick Rice**  
Photography  
B.F.A., University of  
British Columbia

**Henri Robideau**  
Photography

**Sharon Romero**  
Electronic Communication  
Design

**Martin Rose**  
Animation  
Dip. F.A. (Hons., Film  
Animation), Emily Carr  
College of Art

**Elizabeth Roy**  
First Year/Graphic Design  
M.F.A., Cranbrook  
Academy of Art

**Noboru Sawai**  
First Year  
M.F.A., University of  
Minnesota

**Susan Stewart**  
Academic/Studio  
M.F.A., Simon Fraser  
University

**Goesta Struve-Dencher**  
Electronic Communication  
Design

**Judy Village**  
Industrial Design  
M.Sc. (Kinesiology/  
Ergonomics), Simon Fraser  
University

**Stephen Waddell**  
Studio  
M.F.A., University of British  
Columbia

**Rory Wallace**  
Academic  
PhD., Simon Fraser University

**James Weir**  
Industrial Design  
M.A.Sc. (Mech. Eng.),  
University of Victoria

**Cornelia Wyngaarden**  
First Year/Studio  
B.A. (English and Philosophy),  
Simon Fraser University

**Gu Xiong**  
Studio

**Kathryn Youngs**  
First Year

**Sharyn Yuen**  
Photography  
B.F.A. (Visual Arts, First Class),  
University of Victoria

**Terrance Zacharko**  
Graphic Design  
B.A. (Visual Communication  
Design), University of Alberta

RECENT GUEST ARTISTS  
AT EMILY CARR INSTITUTE  
OF ART AND DESIGN

**Nick Bantock**  
Author/Designer, Bowen  
Island, British Columbia

**Ross Bleckner**  
Painter, New York

**Colin Browne**  
Filmmaker, Vancouver

**Tom Burrow**  
Sculptor/Installation Artist,  
Hornby Island, British  
Columbia

**Allyson Clay**  
Painter, Vancouver

**Heather Cooper**  
Illustrator/Designer, Toronto

**Douglas Coupland**  
Author/Artist/Designer,  
Vancouver

**Ellen Dissayanake**  
Author, Port Townsend, WA

**Stan Douglas**  
Photographer/Filmmaker,  
Vancouver

**Ruth Duckworth**  
Ceramicist, Chicago

**Arthur Erickson**  
Architect, Vancouver

**CLaudia Morgado Esquinilla**  
Filmmaker, Vancouver

**Rose Fin-Kelsey**  
Video/Installation Artist,  
London, England

**Leon Golub**  
Painter, New York

**Jamelie Hassan**  
Installation Artist, London,  
Ontario

**Barbara Hodgson**  
Author/Designer, Vancouver

**Hiro Kanagawa**  
Playwright/Actor, Vancouver

**Doug Kirton**  
Painter, Toronto

**Suzanne Lacey**  
Performance Artist,  
Los Angeles

**Paul MacCarthy**  
Multimedia Performance  
Artist, Los Angeles

**Medrie MacPhee**  
Painter, New York

**Liz Magor**  
Sculptor/Installation Artist,  
Vancouver

**Tanya Mars**  
Performance Artist, Halifax

**John Bentley Mays**  
Art Critic, Toronto

**Melinda Mollineaux**  
Artist, Vancouver

**Wayne Ngan**  
Ceramicist, Hornby Island,  
British Columbia

**Victor Papanek**  
Designer, Vancouver

**Jerry Pethick**  
Sculptor, Hornby Island,  
British Columbia

**Jeanne Randolph**  
Author/Psychiatrist, Toronto

**Hanneline Rozeberg**  
Painter, Oslo

**Evelyn Roth**  
Performance Artist, Point  
Roberts, WA

**Stephen Schofield**  
Sculptor, Canada, New York,  
France

**Carolee Schneeman**  
Filmmaker/Painter/  
Performance Artist, New York

**Peter Schuyff**  
Painter, New York

**Alan Storey**  
Sculptor/Installation Artist,  
Vancouver

**Deborah Sussman**  
Environmental Graphic  
Designer, Culver City, CA

**Wendy Tilby**  
Film Animator, Montréal

**Joanne Tod**  
Painter, Toronto

**Hildegard Westerkamp**  
Musician/Composer/Sound  
Designer, Vancouver

**Paul Wong**  
Video/Installation Artist,  
Vancouver

## TUTORS

**Nancy Cuthbert**

**Allan Fletcher**

**Holly Owen**

**Susan Stewart**

## ADMINISTRATION AND

### SUPPORT STAFF

#### President's Office

**Ronald F. Burnett**

President (from Aug. 1/96)  
B.A., McGill; M.A. (Film  
and Communications),  
McGill; Ph.D. (Communi-  
cations), McGill

**Brad Campbell**

Acting President (to Aug. 1/96)  
B.Com., University of  
British Columbia; C.A.

**Wendy Wait**

Executive Assistant

#### Academic Organization

**Tom Becher**

Dean,  
Design Division

**Monique Fouquet**

Dean,  
First Year Division

**Jim Breukelman**

Dean,  
Media Division

**Sally Michener**

Dean,  
Studio Division

**Cathy Johnson**

Administrative Assistant to  
the Deans

**Sue Geddes**

Assistant to Dean of Design  
and Dean of Media

**Roxanne McNeillage**

Assistant to Dean, First Year  
and Dean of Studio

#### Part-time Studies

**Isabel Spalding**

Director, Part-time Studies

**Peggy Monro**

Administrative Assistant



**Carol Herter**  
Program Assistant  
B.A., University of  
Saskatchewan

**Lisa Malcie**  
Program Assistant

#### Studio/Technical Assistants

**Daniel Jolliffe**  
Media

**Ron Barron**  
A/V Department

**Richard Bidwell**  
Media  
Diploma, British Columbia  
Institute of Technology

**Jack Buquet**  
Photography

**Gail Carney**  
Ceramics  
B.F.A., University of Calgary

**Gary Coward**  
First Year  
B.A., Sir George Williams  
University; M.F.A.,  
University of Michigan,  
Ann Arbor

**William Cupit**  
Coordinator of  
Photography Services  
Diploma in Photography,  
Vancouver School of Art

**Camrose Ducote**  
Sculpture  
B.A., University of  
Northern Colorado

**Teresa Healy**  
Photography

**Lu Hogan**  
First Year  
Diploma, Vancouver  
School of Art; M.F.A.,  
Concordia University

**Brian Keane**  
Industrial Design  
Ealing School of Art,  
London, England

**Robert Morris**  
Part-time Studies

**Ken Oliver**  
Metal/Stone  
B.A., University of Guelph;  
M.F.A., Utah State University

**Rick Robinson**  
Sculpture  
B.A., University of British  
Columbia; Ecole d'Art,  
Montreal; Vancouver School  
of Art

**Philip Robbins**  
Part-time Studies  
Diploma, ECIAD; M.F.A., Royal  
College of Art, London

**Calvin Sawyer**  
Electronic Communication  
Design

**Sylvia Smallman**  
Graphic Design

**Vera Traff**  
First Year  
Administrative Clerk

**Shawn Westlaken**  
Painting  
B.F.A., Nova Scotia College  
of Art & Design

**Denise Wilson**  
Part-time Studies  
Diploma in Fine Art, ECIAD

**Cynthia Wright**  
Part-time Studies

**Steven Wong**  
Printmaking  
B.Ed., University of British  
Columbia.

#### Registrar & Student Services

**Alan McMillan**  
Registrar  
B.A., University of Winnipeg

**Elizabeth Edward**  
Assistant Registrar,  
Admissions  
B.A., University of British  
Columbia

**Lawrence Lowe**  
Assistant Registrar,  
Records/Registration  
Diploma in Printmaking,  
Vancouver School of Art

**Lee Nicholas**  
Counsellor  
B.A. (Ed), Western Washington  
University; M.A. (Counselling  
Psychology), Adler School of  
Professional Psychology

**Charise Bryan**  
Financial Awards Advisor

**Sue Taylor**  
Records and Registration  
Officer

**Jane Robinson Bond**  
Admissions Advisor  
& Student Exchange  
Coordinator  
B.A. (Art History) University  
of British Columbia

**Kajola Morewood**  
Student Services Assistant  
Diploma in Fine Art, ECIAD

**Denise Cordrey**  
Student Services Assistant  
Diploma in Fine Art, ECIAD

**Jane Craven**  
Financial Awards Assistant  
B.Mus.A., University  
of Western Ontario

**D'Ann Redhawk Howes**  
First Nations Counsellor  
B.A., Mt. St. Mary's College;  
M.A., Psy.D., Cal. School of  
Professional Psychology

#### Library

**Sheila Wallace**  
Library Director  
B.A., Simon Fraser University;  
M.L.S., University of British  
Columbia

**Donna Zwierciadlowski**  
Librarian  
B.A., University of Manitoba;  
B.F.A., University of  
Manitoba; M.L.S., University  
of British Columbia

**Michael Clark**  
Library Supervisor  
B.A., B.Ed., University  
of Saskatchewan,  
B.F.A., Concordia

**Ann Olsen**  
Library Assistant  
Diploma, Vancouver  
Community College

**Gloria Gribling**  
Library Assistant  
Diploma, Vancouver  
Community College

**Lisa McNiven**  
Library Assistant  
B.A., Queens University

**Kitty White**  
Library Assistant  
B.A. (English), Concordia  
University

**Susan Speake**  
Library Assistant

#### Audio Visual Crib

**Ken Blaine**  
Coordinator  
Diploma in Media Resources,  
Capilano College

**Greg Walley**  
Technician

**Art Currin**  
Computer Technical Assistant  
B.A., St. Xavier's College,  
Bombay University

**Philip Jones**  
A/V Technical Assistant

#### Charles H. Scott Gallery

**Greg Bellerby**  
Curator  
Vancouver School of Art

**Kate Miller**  
Administrative Assistant

#### Campus and Facilities

**Glen Black**  
Manager  
B.A. (Fine Arts), University of  
British Columbia

**Anita Sharpe**  
Assistant Manager

**Christine McFarland**  
Service Coordinator  
Diploma in Arch. Design  
Tech., Humber College

**Nicasio Hubines**  
Maintenance Supervisor

**Indra Senanayake**  
Shipper/Receiver, Trades  
Assistant

**Mindy Bains**  
Facilities Clerk

#### Financial Administration

**Michael Clifford**  
Acting Vice-President,  
Finance and  
Administrative Services  
B.Com., University College  
Dublin; C.A.

**Roland Plessis**  
Systems Analyst  
B.Com., University of Nantes,  
France; M.B.A., University of  
Ottawa

**Jeff Leese**  
Assistant Systems Manager  
Computer Elec. Cert., VCC

**Judy Ramsum**  
Administrative Assistant

**Cheryl Foote**  
Accounts Payable

**Heather Nevin**  
Accounts Receivable

**Rose Woo**  
Payroll Supervisor

**Mei Foo**  
Payroll Clerk

**Connie Currie**  
CGA, Head Accountant

#### Human Resources

**Linda Andrews**  
Coordinator  
B.A., University of Toronto;  
Teaching Cert., University of  
British Columbia

**Valerie Ninnis**  
Personnel Assistant

**Susan Milner**  
Clerk Typist

#### Institute Services

**Darleen Jones**  
Reception Supervisor

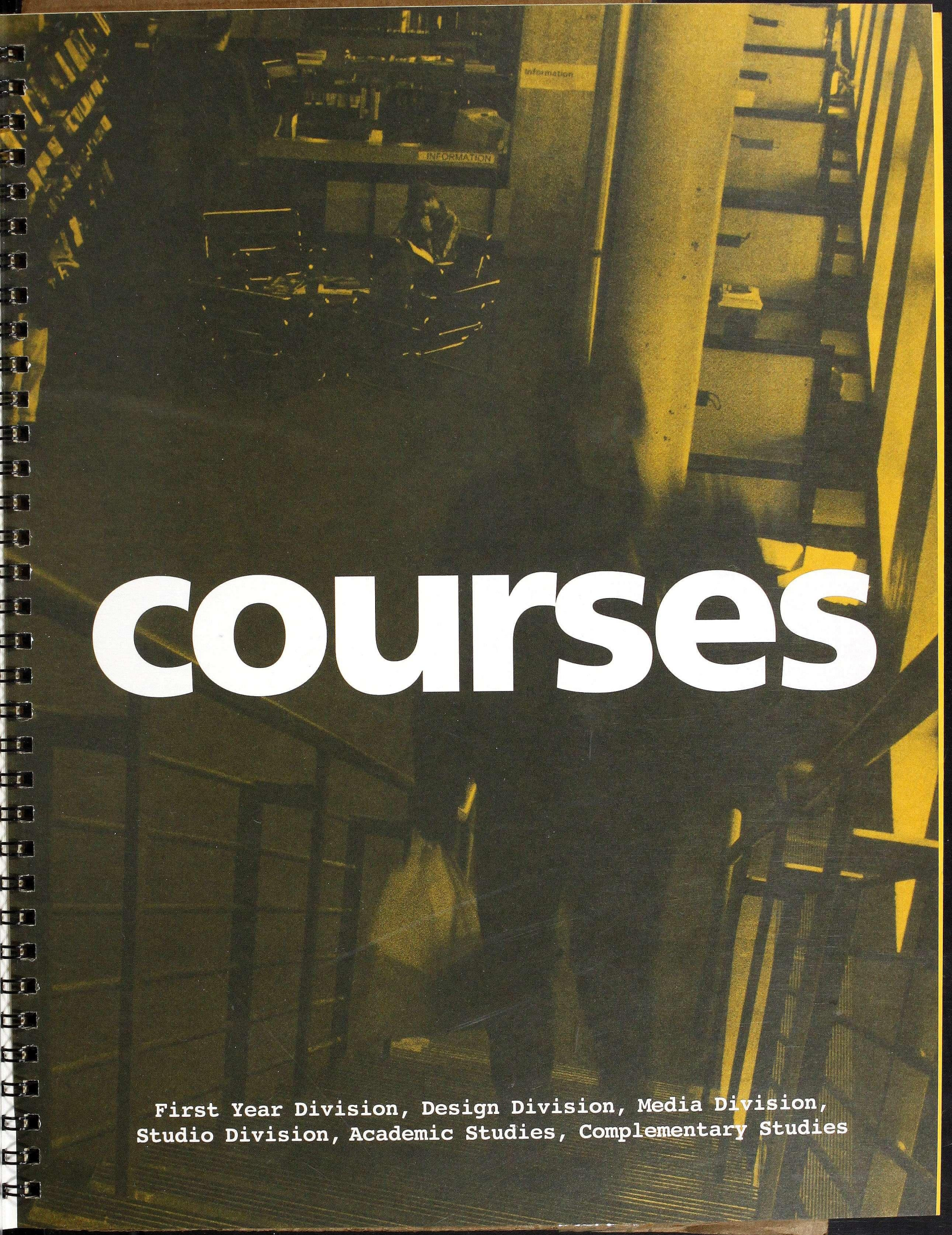
**Gaye Fowler**  
Receptionist

#### Community Relations

**Sylvia Ireland**  
Administrator of Community  
Relations

**Eva Bouchard**  
Clerk Typist





# courses

First Year Division, Design Division, Media Division,  
Studio Division, Academic Studies, Complementary Studies



# First Year Program

The First Year program consists of a series of specific courses that are undertaken by all full- and part-time students entering Emily Carr Institute of Art and Design, whatever their ultimate aim.

The First Year is designed to orient students to the institution and its programs. The First Year curriculum is intended to introduce students to the common language and vocabulary shared by the art and design professions.

First Year is a time to acquire important manual skills and commence the longer processes of cultivating and developing optimum habits of observation, sensitivity and discrimination.

Integral to the program is the discipline demanded by a rigorous schedule of classes and project assignments and learning to solve problems with imagination. Additional full and part-time faculty from the Institute supplement the regular First Year Divisional Faculty.



Denna Erickson, Studio Division  
Root Reversal, 36" x 48", 1995

## WEEKLY SCHEDULE

First Year is an intense and demanding program. Most of the assignments have to be completed by students outside of class. A minimum guideline for class and homework time is 40 to 50 hours per week. In the fall, students are assigned classes prior to registration. Students attend classes every weekday. In addition to the classes, students must attend mandatory First Year lectures each Monday noon hour and enrol in the Western Art and Design Survey course. It is recommended that all First Year students enrol in English (literature and composition) or its equivalent.

N.B.: In First Year, course attendance is mandatory. Unexcused absences may result in failure and/or expulsion.

## PART-TIME STUDY

The day-time First Year program is structured for full-time students. Students who do not wish to undertake the First Year program on a full-time basis should contact the Institute for information about part-time study opportunities.

## COSTS

In addition to tuition and studio fees, students are required to purchase supplies, tools, materials and books necessary to fulfill the course requirements. The anticipated costs for materials and supplies are approximately \$1000 per semester.

## FIRST YEAR ORIENTATION

During the week of registration, First Year students attend a one-day orientation session. During orientation, students are introduced to the faculty, administration and others with whom they will work during the school year. Sessions are held to familiarize students with the physical layout of the Institute and its many resources such as the library, audio-visual centre and equipment cribs. Lectures and presentations introduce the student to the language of art-making and the Vancouver art community.

## ART HISTORY

Both semesters of Western Art and Design Survey are mandatory for all students who have not had an approved introductory survey course from another post-secondary institution. Students who have already passed a post-secondary Western Art Survey may be eligible to transfer these credits if the course is approved by the Registrar.



**FIRST YEAR LECTURES**

First Year lectures are a mandatory adjunct to workshop sessions. During the fall and spring semesters, visitors and faculty present lectures which are topical to the First Year program.

**FIRST YEAR SHOW**

The First Year Show is an integral part of the First Year program and an essential complement to a student's First Year at the Institute. The exhibition is scheduled for the end of the school year and students are encouraged to invite family and friends to attend. Professional artists, high school instructors and students, the public and the Institute community attend this important annual show.

**SEMESTER I CORE COURSES**

First semester courses are intended to be both fundamental and experimental. Subjects such as colour and drawing, principles of two-dimensional and three-dimensional design, and art history are taught in the beginning semester.

**WESTERN ART AND DESIGN SURVEY I 80.100**

**Credits: 3**

**Prerequisite: None**

This course surveys art production from the Stone Age to the Early Renaissance in those areas and

civilizations conventionally seen as precursors of the Western tradition. Its aim is to begin to develop a critical understanding of the place and function of art in the societies in which it was produced and in contemporary culture.

**WESTERN ART AND DESIGN SURVEY II 80.101**

**Credits: 3**

**Prerequisite: 80.100**

This course follows Survey I. It examines art production in the West from the Renaissance to the present and encourages critical reflection on the place and function of art in the modern Western world.

**COLOUR 10.105**

**Credits: 3**

**Prerequisite: None**

Workshops consider light and the spectrum, colour-pigment relations, the grey scale, optical illusions and colour in relation to physics, psychology, biology, physiology and perception. Individual and cultural attitudes, coding and colour symbolism in relation to mass communication, safety and health are discussed.

Techniques for mixing colour and an understanding of tools, pigments, materials and processes used to apply colour give students an opportunity to develop a greater sensitivity to hue, value, tint, shade, brightness, dullness, the primary, secondary and complementary colours.

**DRAWING AND TWO-DIMENSIONAL LANGUAGE 10.106**

**Credits: 3**

**Prerequisite: None**

The essentials of drawing in its many forms from primitive art to classical Western and Eastern art and design are studied. Systems of projection, perspective, delineation, visualization, and problem-solving are discussed in conjunction with studio activity. Diagrams, maps, grids, symbols, tracing, and duplicating are studied to understand the advances in drawing tools, technologies, and instruments. Basic exercises stress line, texture, volume, proportion, perspective, plane, colour, form, space, human anatomy, and image reproduction. Group and individual critiques encourage observation, discussion, and experimentation with all forms of two-dimensional language.

**THREE-DIMENSIONAL MATERIALS AND FORM 10.107**

**Credits: 3**

**Prerequisite: None**

Experimentation and exploration with three-dimensional theories, forms and materials assist students in their development of a basic understanding of

art, design and crafts.

Language associated with space, mass, plane, surface, scale, transparency, and volume are considered with the analysis of function, meaning, aesthetics, and craftsmanship. Lectures, slide presentations, demonstrations, and critiques introduce the student to a variety of technologies and research strategies.

**CREATIVE PROCESSES 10.108**

**Credits: 3**

**Prerequisite: None**

The nature of creative activities and the roles of the creative person in society, particularly the artist and designer, are the focus of a variety of projects. The processes of making art as well as design and craft are analyzed, researched and applied. Exercises and experimentation with a variety of media may be considered as 'the means to an end' and/or 'an end to the means.' A variety of readings with lectures and visual presentations encourage students to understand and develop personal versatility and confidence in modeling, forming, and changing the visual world.

**SEMESTER II**

In the second semester both 80.101 Western Art and Design Survey II and 10.112 Drawing II, are mandatory. Students select three other courses as

their First Year requirement from the second semester offerings. Students are encouraged to take a wide range of courses to give themselves a base to assist them in selecting their future studies. It is not necessary to take a particular workshop as a prerequisite for second year programs. For example, a student is not required to take Graphic Design in First Year to apply to the Design Division. This flexibility allows students the freedom to experiment during their First Year studies.

Some courses offered in the second semester include:

- 10.120 Photography
- 10.121 2D Design
- 10.122 Painting
- 10.123 Printmaking
- 10.125 Computers
- 10.128 3D Studio
- 10.129 3D Design
- 10.130 Graphic Design
- 10.131 Intermedia Studies
- 10.132 Intermedia
- 10.133 Interdisciplinary Media
- 10.134 Directed Projects
- 10.138 Directed Studies



# Design Division

The Design Division is committed to providing designers with the best possible critical and creative skills so that they might shape the future directions of visual communication, industrial and electronic designs throughout society.

Programs emphasize the designer as a participant in interdisciplinary teamwork where the individual's initiative spells innovative rewards. Students are challenged by problems at a systems level which anticipate the emerging socio-cultural dynamics of tomorrow.

To ensure that the curriculum remains responsive to the challenges presented by the scale of contemporary problems and new technologies, the Design Division has a process of regularly reviewing and revising its instructional plan. This process helps to develop four-year programs which provide students with an opportunity to research design issues within context and in depth, and to demonstrate communication skills in all phases of the design process using advanced media, methodologies and technologies as appropriate. Courses are taught by faculty drawn from the best professional practitioners available.

Admission into Design programs is competitive and limited. All applicants (including those transferring from other institutions) are selected on the basis of their academic standing, their portfolio and preferably an interview. Normally, applicants will have completed the ECIAD First Year program or equivalent, as well as one year equivalent of post-secondary English. Students are strongly recommended to satisfy the English requirements before entering the Design programs since the demanding course load will limit the opportunities to make up the English requirements.

Candidates with appropriate post-secondary background may be accepted into second or third year depending on the quality of their work. Portfolios should be a comprehensive representation of an applicant's best work with the applicant able to articulate their personal goals.

Students are expected to achieve and maintain the highest standards throughout their course work. This requires an ability to work independently and as a team member, develop organizational and time management skills, and conduct research and analysis; combined with a flair for creating and developing ideas and a willingness to solve problems both real and imagined.

Each Design student is welcomed as a member of the Design Division team, functioning in an accessible, well-equipped art and design resource centre, supported by knowledgeable technical support staff. There are individual work-stations and dedicated common resources, including graphic art, digital and model-making workshops.

Participants in these programs should be prepared to purchase additional supplies. A second year student can expect to spend at least \$2000 on supplies with increases at the senior levels (amounts vary according to program).

Further details can be obtained from the Office of the Dean of Design, 844-3839 (24-hour answering machine).

## Electronic Communication Design

The three-year curriculum builds from the First Year Program (at ECIAD or equivalent), providing resources and skills to support the expansion and dynamics of electronic and media communications. Second year emphasizes general communication design studies. During third and fourth years, major studio projects concentrate on the digitally driven communications environment. The interdisciplinary aspect of Electronic Communication Design covers print, television, animation, film, video and multi-media.

While focusing on the visual grammar of design as it relates to the effective use of changing technology, graduates are qualified to practice as designers capable of creating communications that inform, educate and entertain. Employment opportunities include computer graphics; design and animation for television studios, advertising

agencies, video and film post-production houses, and media production departments; and diverse multi-media challenges.

### Second Year Fall

INTRODUCTORY DESIGN  
HISTORY 83.202

Credits: 3

Prerequisite: First Year

Corequisite: ECD2 Fall Semester

This course focuses on the material culture of the Western world from the beginning of the Industrial Revolution up to the First World War. Subjects, themes and relationships in the evolving role of design in society are examined. Using examples from a range of disciplines including graphic, media, environmental, industrial and service design, the course explores their relationship to politics, commerce, social issues, technology and philosophy.



**INTRODUCTORY DESIGN  
WORKSHOP** 20.201

**Credits:** 3

**Prerequisite:** First Year

**Corequisite:** ECD2 Fall Semester

In this studio course students demonstrate conceptual and technical skills using the language of visual communication design. Projects explore issues of message, form, content and communicating media. Production skills are integrated into projects which analyze the social, technical, and traditional context of the communication designer.

**INTRODUCTORY DESIGN  
DRAWING** 20.202

**Credits:** 3

**Prerequisite:** First Year

**Corequisite:** ECD2 Fall Semester

Through detailed examination and exploration of drawing and mark making, students investigate a variety of approaches in the development of a visual language for the communication of the designer's intentions, concepts and processes.

**INTRODUCTORY DESIGN  
PHOTOGRAPHY** 20.203

**Credits:** 3

**Prerequisite:** First Year

**Corequisite:** ECD2 Fall Semester

This introductory course explores the acquisition and production of photographic imagery, the staging of information for lens technologies, denotative/connotative

communication and the silver halide/digital interface. Through projects, discussions and demonstrations, students are given an opportunity to investigate the medium as a means of socio-cultural expression and criticism.

**INTRODUCTORY  
TYPOGRAPHY** 20.204

**Credits:** 3

**Prerequisite:** First Year

**Corequisite:** ECD2 Fall Semester

This studio course introduces basic concepts and techniques in typography. Students relate the fundamental elements and principles of design to typography. Students demonstrate through studio projects and written assignments, skills in identifying and classifying letters, creating letter forms, understanding the historical evolution of the Western alphabet, selecting and manually rendering type forms, the measuring of type, and the specifying of type.

**DESIGN PROCESS** 20.205

**Credits:** 3

**Prerequisite:** First Year

**Corequisite:** ECD2 Fall Semester

This course focuses on the development of methods and strategies for design. Through lectures, discussions and in-class practice, students learn about briefing, design research, analysis, concept development and design evaluation.

**Second Year  
Spring**

**INTERMEDIATE DESIGN  
HISTORY** 83.302

**Credits:** 3

**Prerequisite:** ECD2 Fall Semester

**Semester**

**Corequisite:** ECD2 Spring Semester

This course focuses on the material culture of the Western world after the First World War. Subjects, themes and relationships in the evolving role of design in society are examined. Using examples from a range of disciplines including graphic, media, environmental, industrial and service design, the course explores their relationship to politics, commerce, society, technology and philosophy.

**INTERMEDIATE DESIGN  
WORKSHOP** 20.211

**Credits:** 3

**Prerequisite:** ECD2 Fall Semester

**Semester**

**Corequisite:** ECD2 Spring Semester

In this studio/lecture course students demonstrate conceptual and technical skills applying their emerging and formal values for the purpose of visual communication. Projects create opportunities to investigate traditional and evolving graphic languages and systems.

**INTERMEDIATE DESIGN  
DRAWING** 20.212

**Credits:** 3

**Prerequisites:** ECD2 Fall Semester

**Semester**

**Corequisite:** ECD2 Spring Semester

Students review drawing principles, including conceptual and technical dimensions, in regard to content, intention and technique. A variety of media are explored to achieve a range of responses through well structured drawings which control the variables of perspective, space, surface, light, and subject matter.

**INTERMEDIATE  
TYPOGRAPHY** 20.214

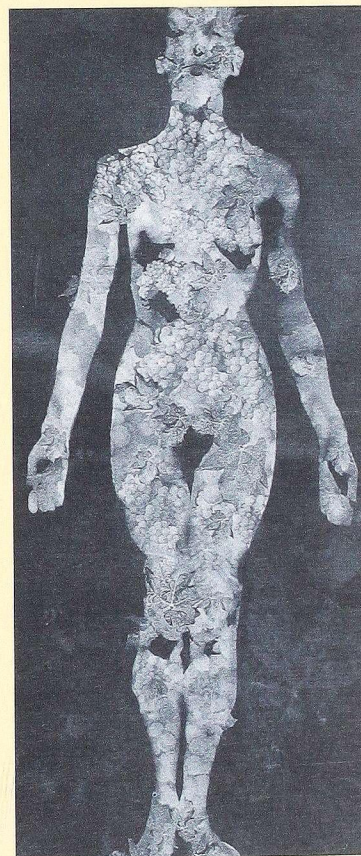
**Credits:** 3

**Prerequisite:** ECD2 Fall Semester

**Semester**

**Corequisite:** ECD2 Spring Semester

Students develop conceptual and technical skills in typography, analyzing form and content issues, establishing typographical hierarchies (headlines, text, captions), spacing and composition, type measurement, grids and typesetting, supported by knowledge of selected historical developments since Gutenberg.



Lisa Marie Thompson, ECD  
*Dream of Intoxication*, 4.5" x 10", 1995



**INTRODUCTORY  
ELECTRONIC  
COMMUNICATION** 20.215

Credits: 3

Prerequisite: ECD2 Fall Semester

Corequisite: ECD2 Spring Semester

This studio course introduces digital tools in the context of visual communication design. Students become conversant with the fundamental hardware and software utilized by designers to achieve 2D communications objectives. Through demonstrations and exercises students transfer their design processes to computer platforms.

**DESIGN  
ANIMATION** 24.217

Credits: 3

Prerequisite: ECD2 Fall Semester

Corequisite: ECD2 Spring Semester

Students learn traditional cell animation techniques and their relationship to computer-based animation design systems, and the single-frame image expanded to space/time relationships utilizing the film medium.

**Third Year Fall**

**SOCIOLOGY FOR  
DESIGN** 83.306

Credits: 3

Prerequisite: ECD2 Spring Semester

Corequisite: ECD2 Fall Semester

In this academic seminar students research and analyze the impact of the social sciences on design and the design process. Students participate through readings and reports in interactive class discussions.

**CONTEMPORARY CRITICAL  
THEORIES: STUDIES  
IN DESIGN** 83.307

Credits: 3

Prerequisite: ECD2 Spring Semester

Corequisite: ECD3 Fall Semester

In this academic seminar students research and analyze the impact of the humanities, social sciences, semiotics, communication paradigms, aesthetics, history, culture, and media on design and design process. Students participate through readings and reports in the interactive class discussions.

**MARKETING** 20.309

Credits: 3

Prerequisite: ECD2 Spring Semester

Corequisite: ECD3 Fall Semester

This course provides students with an opportunity to investigate and challenge marketing methods, explore corpo-

rate and business culture, and to engage in critical discourse regarding the wider context of social relations—political, economic, social and cultural—between communication media and audiences. Through lectures, dialogue, field research and projects, students engage in all aspects of the design process from identifying needs to proposing solutions. In addition, students are encouraged to expand on present facts to promote significant change in the treatment of media and communications.

**ADVANCED DESIGN  
WORKSHOP I** 24.301

Credits: 3

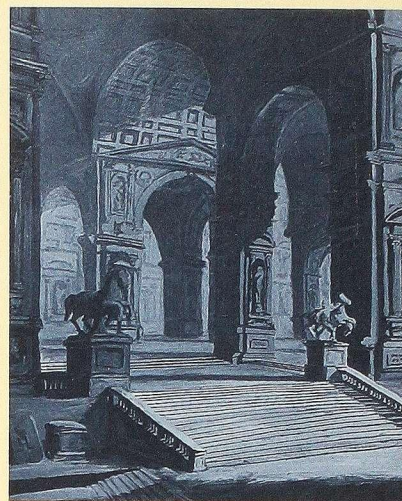
Prerequisite: ECD2 Spring Semester

Corequisite: ECD3 Fall Semester

Students apply the dynamics of creative problem solving to media communications and to a range of integrated design problems, including typographic and image formats for print and broadcast application. Through projects and related lectures, students are exposed to historical references, production techniques, and methods for a variety of design solutions for electronic communication media.

David Laviolette, ECD

*The one you serve*, 4' x 3', 1992



**INTRODUCTORY DRAWING  
FOR MEDIA** 24.302

Credits: 3

Prerequisite: ECD2 Spring Semester

Corequisite: ECD3 Fall Semester

In this studio course students are introduced to specific skills in sketching, rapid drawing and visualization techniques in order to draft visual concepts for communicating ideas and information. Using a variety of tools and materials in both dry and wet media, students learn schematic progression, sequential ordering, and modes of conveying animated information at the drawing board stage.

**INTRODUCTORY  
ELECTRONIC  
DESIGN STUDIO** 24.303

Credits: 3

Prerequisite: ECD2 Spring Semester

Corequisite: ECD3 Fall Semester

In this studio course students expand design and computer skills and their knowledge and application base with respect to electronic text

and imaging systems, paint programs, three dimensional design systems, and image manipulation techniques. Motion-based computer graphics with print support are treated in depth.

**INTRODUCTORY  
ELECTRONIC  
MEDIUM** 24.304

Credits: 3

Prerequisite: ECD2 Spring Semester

Corequisite: ECD3 Fall Semester

In this studio course students develop their analytical, knowledge and application base with respect to computer technology and software programs for design, with an emphasis on input and output systems for various media. Students combine design principles with digital skills in projects involving narrative and animated media systems. Computer graphics for video and print are treated in depth.



### Third Year Spring

#### READINGS IN THE HUMANITIES 81.305

Credits: 3  
Prerequisite: ECD3 Fall  
Semester  
Corequisite: ECD3 Spring  
Semester

This course is an exploration of texts and readings in philosophy, literature, science, psychology and sociology as they relate to critical issues in art and design. Students contribute research projects, oral presentations and written papers.

#### HISTORY OF JAPANESE DESIGN 83.309

Credits: 3  
Prerequisite: ECD3 Fall  
Semester  
Corequisite: ECD3 Spring  
Semester

In this academic seminar students research and investigate cultural responses to the conditions of the present as phenomena affected by the conditioning of the past. Japanese design as embodied in traditional and contemporary visual, plastic and industrial sectors of cultural expression is investigated so as to challenge the role of Canada in the material culture of the Pacific Rim.

#### PROFESSIONAL PRACTICE MANAGEMENT 20.306

Credits: 3  
Prerequisite: ECD3 Fall  
Semester  
Corequisite: ECD3 Spring  
Semester

This course introduces students to the development and use of research in new design methods, technology, organizational and communication strategies, use and management of interdisciplinary teams, identifying performance criteria, systems-level problem solving, and the impact of economics and the global marketplace on design decision-making. Through assignments which integrate with other senior level courses, design projects, or cycles for implementation, students learn management and planning skills, business ethics, and standards of fair practice.

#### ADVANCED DESIGN WORKSHOP II 24.311

Credits: 3  
Prerequisite: ECD3 Fall  
Semester  
Corequisite: ECD3 Spring  
Semester

Advanced application of typographic and imaging languages enable students to design for a variety of communication opportunities such as corporate, institutional, educational, and social issues. This studio emphasizes a variety of design approaches and technology platforms.

#### INTERMEDIATE ELECTRONIC DESIGN STUDIO 24.313

Credits: 6  
Prerequisite: ECD3 Fall  
Semester  
Corequisite: ECD3 Spring  
Semester

This electronic studio course introduces students to state-of-the-art technology and software for animation and computer graphics. Students apply the vocabulary and process of design and electronic image generating systems to a range of projects. Basic animation processes, hierarchical motion, colour and surface animation, logo animation, paint and animation, colour electronic publishing, and the interface of electronic imaging with television, film, and video are integrated into projects as opportunities arise.

#### INTERMEDIATE ELECTRONIC MEDIUM 24.314

Credits: 3  
Prerequisite: ECD3 Fall  
Semester  
Corequisite: ECD3 Spring  
Semester

This course focuses on advances in computer technology. The student applies the visual vocabulary of design in projects involving image, text, video sources, and film technology. Students are required to structure

complex media based projects which may imply multi-disciplinary and cross-platform work.

### Fourth Year Fall

#### DESIGN NOW 83.400

Credits: 3  
Prerequisite: ECD3 Spring  
Semester  
Corequisite: ECD4 Fall  
Semester

The primary objective of this lecture course is to generate a sense of immediacy and involvement with the field of design through the analysis of media. Students research issues, personalities, market activity, media events and significant challenges within the media community assisted by guest presentations, lectures and presentations.

#### SENIOR DESIGN WORKSHOP I (INTER- DISCIPLINARY) 20.401

Credits: 3  
Prerequisite: ECD3 Spring  
Semester  
Corequisite: ECD4 Fall  
Semester

In this senior studio course students apply design principles to integrated, team projects. Electronic Communication Design students complete interdisciplinary design projects with Graphic and Industrial Designers supported by related contextual research, technical information, and content resources. As a major team project this course develops interpersonal design skills.

#### SENIOR DESIGN WORKSHOP II 20.402

Credits: 3  
Prerequisite: ECD3 Spring  
Semester  
Corequisite: ECD4 Fall  
Semester.

This design studio synthesizes previously learned conceptual and technical processes into a complete design process. Students execute a major project requiring the demonstration of graduation level abilities in project conception and management.

#### ADVANCED ELECTRONIC DESIGN STUDIO I 24.403

Credits: 3  
Prerequisite: ECD3 Spring  
Semester  
Corequisite: ECD4 Fall  
Semester

Advanced application of design principles enable students to utilize technology effectively for a variety of media applications. Supported by industry standards, analytical processes, critical dialogue, research and production methods, students explore the technological framework, and applications of computer and media based design to design issues at a senior level.



## Graduation Requirements

### DIPLOMA IN DESIGN: MAJOR IN ELECTRONIC COMMUNICATION DESIGN

First Year		
See First Year Program in this catalogue for course descriptions.		
<b>Total Credits</b>	<b>30</b>	
<b>English (Composition and Literature)</b>	<b>6</b>	

Second Year Fall		
No.	Course	Credits
20.201	Introductory Design Workshop	3
20.202	Introductory Design Drawing	3
20.203	Introductory Design Photo	3
20.204	Introductory Typography	3
20.205	Design Process	3
83.202	Introductory Design History	3
<b>Total Credits</b>	<b>18</b>	

Second Year Spring		
20.211	Intermediate Design Workshop	3
20.212	Intermediate Design Drawing	3
20.214	Intermediate Typography	3
20.215	Introductory Electronic Communication	3
24.217	Design Animation	3
83.302	Intermediate Design History	3
<b>Total Credits</b>	<b>18</b>	

Third Year Fall		
20.309	Marketing	3
24.301	Advanced Design Workshop I	3
24.302	Introductory Drawing for Media	3
24.303	Introductory Electronic Design Studio	3
24.304	Introductory Electronic Medium	3
83.306	Sociology for Design or	
83.307	Contemporary Critical Theories: Studies in Design	3
	Elective*	3
<b>Total Credits</b>	<b>21</b>	

Third Year Spring		
20.306	Professional Practice Management	3
24.311	Advanced Design Workshop II	3
24.313	Intermediate Electronic Design Studio	6
24.314	Intermediate Electronic Medium	3
83.308	Humanities for Design or	
83.309	History of Japanese Design	3
	Elective*	3
<b>Total Credits</b>	<b>21</b>	

Fourth Year Fall		
20.401	Senior Design Workshop I	3
20.402	Senior Design Workshop II	3
24.403	Advanced Electronic Design Studio I	3
24.412	Intermediate Drawing for Media	3
83.400	Design Now	3
	Elective*	3
<b>Total Credits</b>	<b>18</b>	

Fourth Year Spring		
20.410	Case Studies	3
20.411	Senior Design Workshop III	3
24.413	Senior Electronic Design Studio II	9
	* Elective	3
<b>Total Credits</b>	<b>18</b>	

**Total Credit Requirements for a Major in Electronic Communication Design 150**

\* 9 credits of electives may be academic courses required for the degree.

### BACHELOR OF DESIGN: MAJOR IN ELECTRONIC COMMUNICATION DESIGN

**Art/Design history requirements:**

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)
- N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.

**Academic course requirements:**

The following 21 semester hour credits of academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.

- 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)

- 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
- 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)

or

3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)

or

3 credits of mathematics or statistics

- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)

### INTERMEDIATE DRAWING FOR MEDIA 24.412

**Credits: 3**

**Prerequisite:** ECD3 Spring

**Semester**

**Corequisite:** ECD4 Fall

**Semester**

In this continuation of Introductory Drawing for Media students develop drawing and visualization skills in dry and wet media in order to sketch, draft and document movement through the use of line, texture, form, gesture, and sequencing techniques. Added emphasis is placed upon personal exploration, developing a visual vocabulary, and critical analysis, as students generate and document ideas, particularly for animation, at the drawing board stage.

### **Fourth Year Spring**

#### CASE STUDIES 20.410

**Credits: 3**

**Prerequisite:** ECD4 Fall

**Semester**

**Corequisite:** ECD4 Spring

**Semester**

This seminar course reviews the performance of enterprises and products intended for the marketplace. Students research, analyze, document and evaluate the processes used in actual design cases in a

predominantly Canadian context. Preliminary research, materials, form and function, production conception, assessment and performance of individuals, projects, and products which have had a characteristic role in the realm of Canadian design are documented and analyzed.

### SENIOR DESIGN WORKSHOP III (CROSSOVER) 20.411

**Credit: 3**

**Prerequisite:** ECD4 Fall

**Semester**

**Corequisite:** ECD4 Spring

**Semester**

In this senior crossover studio course students prepare a portfolio of their work in preparation for the graduation exhibition. Students work with colleagues in all Design programs to select, refine and design the presentation, documentation and communication of their work.

### SENIOR ELECTRONIC DESIGN STUDIO II 24.413

**Credits: 9**

**Prerequisite:** ECD4 Fall

**Semester**

**Corequisite:** ECD4 Spring

**Semester**

Students choose a major project as a design thesis which may include animation, computer graphics, electronic publishing and illustration, 3D modelling, interface design or multi-media components. This major project is the culmination of their design skill development.



# Graphic Design

The graphic design curriculum builds from First Year studies (at ECIAD or equivalent) and focuses on the expanding role of the designer in communications.

Second year emphasizes studio practice into which important theoretical, ethical, and subjective issues are introduced. Projects seek a fundamental appreciation of form and structure, of message and content, and of methods and applications. Third and fourth year levels demand major studio projects which combine human factors and aesthetics with technological and social issues defining the visual communications dynamic of our rapidly changing society. The ability to develop problems as well as solutions from a design perspective, to think critically as well as synthetically, and to master visual language systems and technical systems are integral to the program.

Graduates are required to demonstrate a proficiency in the demanding, ever-changing state of the communication arts. Employment opportunities are varied and may include visual communication design for graphic design studios, advertising

agencies, publishing companies, corporate communications departments, computer graphics companies, and software and electronic publishing companies.

## Second Year Fall

INTRODUCTORY  
DESIGN HISTORY 83.202

Credits: 3

Prerequisite: First Year

Corequisite: GD2 Fall Semester

This course focuses on the material culture of the Western world from the beginning of the Industrial Revolution up to the First World War. Subjects, themes and relationships in the evolving role of design in society are examined. Using examples from a range of disciplines including graphic, media, environmental, industrial and service design, the course explores their relationship to politics, commerce, social issues, technology and philosophy.

INTRODUCTORY DESIGN  
WORKSHOP 20.201

Credits: 3

Prerequisite: First Year

Corequisite: GD2 Fall Semester

In this studio course students demonstrate conceptual and technical skills using the language of visual communication design. Projects explore issues of message, form, content and communicat-

ing media. Production skills are integrated into projects which analyze the social, technical, and traditional context of the communication designer.

INTRODUCTORY DESIGN  
DRAWING 20.202

Credits: 3

Prerequisite: First Year

Corequisite: GD2 Fall Semester

Through detailed examination and exploration of drawing and mark making, students investigate a variety of approaches in the development of a visual language for the communication of the designer's intentions, concepts and processes.

INTRODUCTORY DESIGN  
PHOTOGRAPHY 20.203

Credits: 3

Prerequisite: First Year

Corequisite: GD2 Fall Semester

This introductory course explores the acquisition and production of photographic imagery, the staging of information for lens technologies, denotative/connotative communication and the silver halide/digital interface. Through projects, discussions and demonstrations, students are given an opportunity to investigate the medium as a means of socio-cultural expression and criticism.

INTRODUCTORY  
TYPOGRAPHY 20.204

Credits: 3

Prerequisite: First Year

Corequisite: GD2 Fall Semester

This studio course introduces basic concepts and techniques in typography. Students relate the fundamental elements and principles of design to typography. Students demonstrate through studio projects and written assignments, skills in identifying and classifying letters, creating letter forms, understanding the

historical evolution of the Western alphabet, and selecting and manually rendering type forms, the measuring of type and the specifying of type.

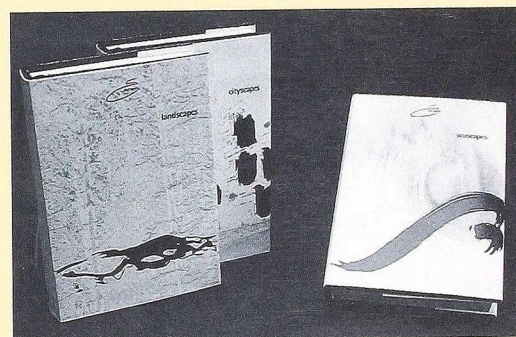
DESIGN PROCESS 20.205

Credits: 3

Prerequisite: First Year

Corequisite: GD2 Fall Semester

This course focuses on the development of methods and strategies for design. Through lectures, discussions and in-class practice, students learn about briefing, design research, analysis, concept development and design evaluation.



Estella Lum, Graphic Design  
A Set of Books on Poetry,  
6.25" x 4.25" x 1", 1994



## Second Year Spring

### INTERMEDIATE DESIGN HISTORY 83.302

Credits: 3  
Prerequisite: GD2 Fall Semester  
Corequisite: GD2 Spring Semester

This course focuses on the material culture of the Western world after the First World War. Subjects, themes and relationships in the evolving role of design in society are examined. Using examples from a range of disciplines including graphic, media, environmental, industrial and service design, the course explores their relationship to politics, commerce, society, technology and philosophy.

### INTERMEDIATE DESIGN WORKSHOP 20.211

Credits: 3  
Prerequisite: GD2 Fall Semester  
Corequisite: GD2 Spring Semester

In this studio/lecture course students demonstrate conceptual and technical skills applying their emerging formal values for the purpose of visual communications. Projects create opportunities to investigate traditional and evolving graphic languages and systems.

### INTERMEDIATE DESIGN DRAWING 20.212

Credits: 3  
Prerequisite: GD2 Fall Semester  
Corequisite: GD2 Spring Semester

Students review drawing principles, including conceptual and technical dimensions, in regard to content, intention and technique. A variety of media are explored to achieve a range of responses through well structured drawings which control the variables of perspective, space, surface, light, and subject matter.

### INTERMEDIATE TYPOGRAPHY 20.214

Credits: 3  
Prerequisite: GD2 Fall Semester  
Corequisite: GD2 Spring Semester

Students develop conceptual and technical skills in typography analyzing form and content issues, establishing typographical hierarchies (headlines, text, captions), spacing and composition, type measurement, grids and typesetting, supported by a knowledge of historical developments since Gutenberg.

### INTRODUCTORY ELECTRONIC COMMUNICATION 20.215

Credits: 3  
Prerequisite: GD2 Fall Semester  
Corequisite: GD2 Spring Semester

This studio course introduces digital tools in the context of visual communication design. Students become conversant with the fundamental hardware and software utilized by designers to achieve 2D communications objectives. Through demonstrations and exercises students transfer their design processes to computer platforms.

### INTERMEDIATE DESIGN PHOTOGRAPHY 22.213

Credits: 3  
Prerequisites: GD2 Fall Semester  
Corequisite: GD 2 Spring Semester

This course continues to investigate the photographic image and the medium's role in popular culture as characterized by media effects, both intended and unintended. Students apply creative and technical problem solving techniques to set the models of their activity by identifying and defining areas where intelligent and responsive visual communication design can make a significant difference in society.

## Third Year Fall

### SOCIOLOGY FOR DESIGN 83.306

Credits: 3  
Prerequisite: GD2 Spring Semester  
Corequisite: GD3 Fall Semester

In this academic seminar students research and analyze the impact of the social sciences on design and the design process. Students participate through readings and reports in interactive class discussions.

### CONTEMPORARY CRITICAL THEORIES: STUDIES IN DESIGN 83.307

Credits: 3  
Prerequisite: GD2 Spring Semester  
Corequisite: GD3 Fall Semester

In this academic seminar students research and analyze the impact of the humanities, social sciences, semiotics, communication paradigms, aesthetics, history, culture, and media on design and design process. Students participate through readings and reports in the inter-active class discussions.

### INTERMEDIATE ELECTRONIC COMMUNICATION 20.305

Credits: 3  
Prerequisite: GD2 Spring Semester  
Corequisite: GD3 Fall Semester

Students learn to use digital publishing systems and processes to produce communication graphics. Emphasis is

on the MacIntosh system of hardware and software and further development of application program skills and graphic design implementation processes. Students adopt the design and production tools commonly available in electronic publishing studios.

### MARKETING 20.309

Credits: 3  
Prerequisite: GD2 Spring Semester  
Corequisite: GD3 Fall Semester

This course provides students with an opportunity to investigate and challenge marketing methods, explore corporate and business culture, and to engage in critical discourse regarding the wider context of the social relations-political, economic, social and cultural-between media and audiences. Through lectures, dialogue, field research and projects students engage in all aspects of the design process from identifying needs to proposing solutions. In addition, students are encouraged to jump from present facts to promote significant change in the breadth of media and organizational communications.



Andrew Fearnley, Graphic Design  
Graphic Construction/Constructing  
Identity-Self Promotion,  
 4.5" x 4.5" x .25", 1994

**ADVANCED DESIGN**  
WORKSHOP I 22.301

**Credits: 3**  
**Prerequisite:** GD2 Spring  
**Semester**  
**Corequisite:** GD3 Fall  
**Semester**

In this continuing core course students apply design methods and systems to a range of integrated design problems dealing with image (photographs, illustrations, computer images and text) and relationships supported by a knowledge of traditional references and production methods, for a variety of applications.

ART DIRECTION 22.303

**Credits: 3**  
**Prerequisite:** GD2 Spring  
**Semester**  
**Corequisite:** GD3 Fall  
**Semester**

This course provides students with an opportunity to expand their research, process, technical and evaluative skills using imaging media. Through varied instructional delivery, students explore communication issues and media which powerfully influence our popular culture and attitudes. Projects involve students expanding their visual awareness by manipulating a variety of subject matter using art directional techniques.

**ADVANCED**  
TYPOGRAPHY I 22.304

**Credits: 3**  
**Prerequisite:** GD2 Spring  
**Semester**  
**Corequisite:** GD3 Fall  
**Semester**

Students develop their conceptual and technical skills in typography by completing more complex visual communications problems in which type is the dominant element. Students learn about typography for publication and publicity applications: grid systems, design formats, typographic emphasis (headlines, sub-headings, text, captions), spatial relationships, and how to clarify and organize information into appropriate typographic systems, with or without illustrations and photographs, supported by 19th and 20th century historical references, related technical terms and production methods, including computer-aided design on desktop systems.

**Third Year**  
**Spring**

READINGS IN THE  
HUMANITIES 81.305

**Credits: 3**  
**Prerequisite:** GD3 Fall  
**Semester**  
**Corequisite:** GD3 Spring  
**Semester**

This course is in exploration of texts and readings in philosophy, literature, science, psychology and sociology as they relate to critical issues in art and design. Students contribute research projects, oral presentations and written papers.

HISTORY OF  
JAPANESE DESIGN 83.309

**Credits: 3**  
**Prerequisite:** GD3 Fall  
**Semester**  
**Corequisite:** GD3 Spring  
**Semester**

In this academic seminar students research and investigate cultural responses to the conditions of the present as

phenomena affected by the conditioning of the past. Japanese design as embodied in traditional and contemporary visual, plastic and industrial sectors of cultural expression is investigated so as to challenge the role of Canada in the material culture of the Pacific Rim.

ADVANCED DESIGN  
DRAWING 20.302

**Credits: 3**  
**Prerequisite:** GD3 Fall  
**Semester**  
**Corequisite:** GD3 Spring  
**Semester**

Students expand their visual awareness by developing drawing as a tool for research and individual expression through the analysis of simple structures and the sophisticated manipulation of a variety of subject matter that inform, entertain and communicate. Repeatable for credit.

PROFESSIONAL PRACTICE  
MANAGEMENT 20.306

**Credits: 3**  
**Prerequisite:** GD3 Fall  
**Semester**  
**Corequisite:** GD3 Spring  
**Semester**

This course introduces students to the development and use of research in new design methods, technology, organizational and communication strategies, use and management of interdisciplinary teams, identifying performance criteria, systems-level problem solving, and the impact of economics and the global marketplace on design decision-making. Through assignments which integrate with other senior level courses, design projects, or cycles for implementation, students learn management and planning skills, business ethics, and standards of fair practice.





**ADVANCED DESIGN  
WORKSHOP II** 22.311**Credits:** 3**Prerequisite:** GD3 Fall  
**Semester****Corequisite:** GD3 Spring  
**Semester**

Advanced application of type and image vocabulary enables students to design for a variety of communication needs, such as: visual identity programs, packaging, displays, signage, and computer imaging, while using analytical and evaluative processes in corporate, institutional, educational and social settings. The studio emphasizes a critical awareness of the variety of production processes and subjective dimensions which dictate distinctive visual communications.

**ADVANCED  
TYPOGRAPHY II** 22.314**Credits:** 3**Prerequisite:** GD3 Fall  
**Semester****Corequisite:** GD3 Spring  
**Semester**

With skills acquired in Advanced Typography I, students complete complex typographic assignments dealing with a range of applications such as information design, environmental graphics, 3D applications, packaging, and publications. There is continued development of student abilities: problem analysis and definition,

visualization, designing with grids and modular systems, type specifications, computer generated typography, relationship of text and image, colour, scale and production requirements.

**GRAPHIC ARTS** 22.315**Credits:** 3**Prerequisite:** GD3 Fall  
**Semester****Corequisite:** GD3 Spring  
**Semester**

The objective of this course is to train students in contemporary methods of pre-press and print production from visualization through to implementation and distribution. Students apply specification techniques in electronic typesetting and assembly, create electronic pre-press and mechanical artwork, select and size imagery for reproduction and specify for Pantone Matching System inks in flat and process colour.

**Fourth Year Fall****DESIGN NOW** 83.400**Credits:** 3**Prerequisite:** GD3 Spring  
**Semester****Corequisite:** GD4 Fall  
**Semester**

The primary objective of this lecture course is to generate a sense of immediacy and involvement with the field of design through the analysis of media. Students research issues, personalities, market activity, media

events and significant challenges within the media community assisted by guest presentations, lectures and presentations.

**SENIOR DESIGN  
WORKSHOP I (INTER-  
DISCIPLINARY)** 20.401**Credits:** 3**Prerequisite:** GD3 Spring  
**Semester****Corequisite:** GD4 Fall  
**Semester**

In this senior studio course students apply design principles to integrated, team projects. Graphic Design students complete interdisciplinary design projects with Electronic and Industrial Designers supported by related contextual research, technical information, and content resources. As a major team project this course develops interpersonal design skills.

**ADVANCED ELECTRONIC  
COMMUNICATION** 22.405**Credits:** 3**Prerequisite:** GD3 Spring  
**Semester****Corequisite:** GD4 Fall  
**Semester**

Students continue digital systems development to create design solutions of both an applied and experimental nature. Students use the computer and popular software packages to demonstrate the use of electronic communication technology as a design and production force in an information and communications dominated world.

**ILLUSTRATING  
FOR DESIGN** 20.412**Credits:** 3**Prerequisite:** GD3 Spring  
**Semester****Corequisite:** GD4 Fall  
**Semester**

To develop their visual dialogue, students focus on aspects of drawing, tools, materials, methods and media that define the role of the designer, art director and other design industry specialists. This course enhances creative problem solving skills, visualization, conceptual thinking and professional attitudes.

**SENIOR GRAPHIC DESIGN  
WORKSHOP II** 22.402**Credits:** 3**Prerequisite:** GD3 Spring  
**Semester****Corequisite:** GD4 Fall  
**Semester**

These studio courses synthesize conceptual and technical processes into a complete design process. Students complete major project work to a graduation level on selected topics. The range of topics are developed progressively in a dialogue with instructors and graduation advisors.

**Fourth Year  
Spring****CASE STUDIES** 20.410**Credit:** 3**Prerequisite:** GD4 Fall  
**Semester****Corequisite:** GD4 Spring  
**Semester**

This seminar course reviews the performance of enterprises and products intended for the marketplace. Students research, analyze, document and evaluate the processes used in actual design cases in a predominantly Canadian context. Preliminary research, materials, form and function, production conception, assessment and performance of individuals, projects, and products which have had a characteristic role in the realm of Canadian design are documented and analyzed.

**SENIOR DESIGN  
WORKSHOP III  
(CROSSOVER)** 20.411**Credits:** 3**Prerequisite:** GD4 Fall  
**Semester****Corequisite:** GD4 Spring  
**Semester**

In this senior crossover studio course students prepare a portfolio of their work in preparation for the graduation exhibition. Students work with colleagues in all Design programs to select, refine and design the presentation, documentation and communication of their work.







# Industrial Design

The Industrial Design curriculum builds from the First Year Program (at ECIAD or equivalent), emphasizing the diversity and challenges of the industrial landscape of Western Canada.

Students develop conceptual, analytical and technical skills focusing on industrial design services, aesthetics, products and performances. Second year consists of general design studies which emphasize the development of skills for the communication of design intentions in 3D, 2D, and virtual dimensions. Third and fourth year include major studio projects incorporating the elements and challenges students will encounter in the professional practice of design.

This program is demanding and requires students to discipline themselves in the visual grammar of design and to master the diversity of applications for design in a post-industrial society. The program embraces the historical, social, ethical, professional and evolutionary developments in the design field by encouraging conceptual risk taking, imagination, technical expertise and analysis. Graduates are able to function responsibly as independent designers or as members of a design team, designing

products and environments that respond to the needs of our rapidly changing society.

## Second Year Fall

### INTRODUCTORY DESIGN HISTORY 83.202

Credits: 3

Prerequisite: First Year

Corequisite: ID2 Fall Semester

This course focuses on the material culture of the Western world from the beginning of the Industrial Revolution up to the First World War. Subjects, themes and relationships in the evolving role of design in society are examined. Using examples from a range of disciplines including graphic, media, environmental, industrial and service design, the course explores their relationship to politics, commerce, social issues, technology and philosophy.

### INTRODUCTORY DESIGN WORKSHOP 20.201

Credits: 3

Prerequisite: First Year

Corequisite: ID2 Fall Semester

In this studio course students demonstrate conceptual and technical skills using the language of visual communication design. Projects explore issues of message, form, content and communicating media. Production skills are integrated into projects which analyze the social, technical, and traditional context of the communication designer.

### INTRODUCTORY DESIGN DRAWING 20.202

Credits: 3

Prerequisite: First Year

Corequisite: ID2 Fall Semester

Through detailed examination and exploration of drawing and mark making, students investigate a variety of approaches in the development of a visual language for the communication of the designers intentions, concepts and process.

### DESIGN PROCESS 20.205

Credits: 3

Prerequisite: First Year

Corequisite: ID2 Fall Semester

This course focuses on the development of methods and strategies for design. Through lectures, discussions and in-class practice, students learn about briefing, design research, analysis, concept development and design evaluation.

### SHOP TECHNIQUES AND MATERIALS 26.204

Credits: 3

Prerequisite: First Year

Corequisite: ID2 Fall Semester

This workshop develops the student's sensitivity to materials (metals, plastics, paper finishes and wood), ensures an understanding of workshop tools, machines and techniques essential in industrial design, and promotes an appreciation of the communication power of models in the design process.

### DRAFTING 26.213

Credits: 3

Prerequisite: First Year

Corequisite: ID2 Fall Semester

This studio course concentrates on conventional drafting skills, including orthographic and axonometric projections, exploded views, dimensioning, and basic applied geometry. Students learn how layout and measured drawing can assist in the design process and can prepare them for digital drafting.

## Second Year Spring

### INTERMEDIATE DESIGN HISTORY 83.302

Credits: 3

Prerequisite: ID 2 Fall Semester

Corequisite: ID2 Spring Semester

This course focuses on the material culture of the Western world after the First World War. Subjects, themes and relationships in the evolving role of design in society are examined. Using examples from a range of disciplines including graphic, media, environmental, industrial and service design, the course explores their relationship to politics, commerce, society, technology and philosophy.

### INTERMEDIATE DESIGN DRAWING 20.212

Credits: 3

Prerequisite: ID2 Fall Semester

Corequisite: ID2 Spring Semester

Students review drawing principles, including conceptual and technical dimensions, in regard to content, intention and technique. A variety of media are explored to achieve a range of responses through well structured drawings which control the variables of perspective, space, surface, light, and subject matter.

### INTRODUCTORY ELECTRONIC COMMUNICATION 20.215

Credits: 3

Prerequisite: ID2 Fall Semester

Corequisite: ID2 Spring Semester

In this course students are introduced to capacities of computer aided drafting and design on the auto/cad/windows platform. The drafting and design principles of the past semester are integrated into the digital format.

### ENGINEERING FUNDAMENTALS AND APPLIED PHYSICS 26.216

Credits: 3

Prerequisite: ID2 Fall Semester

Corequisite: ID2 Spring Semester

In this lecture course students demonstrate a knowledge of engineering principles. Basic structural systems, properties and mechanics of materials,



mechanical devices, and electronic, electric and thermodynamic principles are investigated for their relevance to the designer's approach to the performance of objects.

**INTERMEDIATE  
INDUSTRIAL DESIGN  
WORKSHOP** 26.211

Credits: 6

Prerequisite: ID2 Fall Semester

Corequisite: ID2 Spring Semester

In these studio courses students apply principles of the design process to industrial design problems. Problem solving, concept development, research and analysis, with an emphasis on design process prepare the student to think about how design can be used to solve problems. A range of practical and of idealized projects are defined for the courses.

**Third Year Fall**

**SOCIOLOGY  
FOR DESIGN** 83.306

Credits: 3

Prerequisite: ID2 Spring Semester

Corequisite: ID3 Fall Semester

In this academic seminar students research and analyze the impact of the social sciences on the design and the design process. Students participate through readings and reports in interactive class discussions.

**CONTEMPORARY CRITICAL  
ISSUES: STUDIES**

**IN DESIGN** 83.307

Credits: 3

Prerequisite: ID2 Spring Semester

Semester

Corequisite: ID3 Fall Semester

In this academic seminar students research and analyze the impact of the humanities, social sciences, semiotics, communication paradigms, aesthetics, history, culture, and media on design and design process. Students participate through readings and reports in the interactive class discussions.

**ADVANCED DESIGN  
WORKSHOP I** 26.300

Credits: 3

Prerequisite: ID2 Spring Semester

Corequisite: ID3 Fall Semester

Students apply the basic principles from second year to a range of integrated design problems, involving more specialized parameters such as specified material, process or conceptual range. Repeatable for credit.

**ADVANCED DESIGN  
DRAWING I** 20.302

Credits: 3

Prerequisite: ID2 Spring Semester

Corequisite: ID3 Fall Semester

This studio course builds on the drawing skills developed in second year. Students study more advanced techniques of communicating 3D concepts and objects with greater emphasis on rendering and presentations, media and skills. Repeatable for credit.

**INTRODUCTORY  
PRODUCTION**

**TECHNOLOGY** 26.303

Credits: 3

Prerequisite: ID2 Spring Semester

Semester

Corequisite: ID3 Fall Semester

This lecture/workshop course introduces students to basic techniques of mass-production in metals and plastics. Students learn the principles of machining, bending, punching, welding and fastening of metal and the bending, vacuum and pressure forming of plastics, adhesives, resins and fiberglass.

**ERGONOMICS** 26.304

Credits: 3

Prerequisite: ID2 Spring Semester

Corequisite: ID3 Fall Semester

This lecture/seminar course focuses on the fundamentals of ergonomics, the interface between Man and Machine. Students gain a basic knowledge of safety, maintenance, and ease of use, and methods for investigating user behaviours, anthropometrics, the design of control devices and displays, human factor, consideration, and environmental psychology. Projects may be assigned in conjunction with design studios.

**Third Year  
Spring**

**READINGS IN THE  
HUMANITIES** 81.305

Credits: 3

Prerequisite: ID3 Fall Semester

Corequisite: ID3 Spring Semester

This course is in exploration of texts and readings in philosophy, literature, science, psychology and sociology as they relate to critical issues in art and design. Students contribute research projects, oral presentations and written papers.

**HISTORY OF  
JAPANESE DESIGN** 83.309

Credits: 3

Prerequisite: ID3 Fall Semester

Corequisite: ID3 Spring Semester

In this academic seminar students research and investigate cultural

responses to the conditions of the present as phenomena affected by the conditioning of the past. Japanese design as embodied in traditional and contemporary visual, plastic and industrial sectors of cultural expression is investigated so as to challenge the role of Canada in the material culture of the Pacific Rim.

**ADVANCED DESIGN  
WORKSHOP II** 26.310

Credits: 3

Prerequisite: ID3 Fall Semester

Corequisite: ID3 Spring Semester

These studios in advanced applications of design principles enables students to design for a variety of 3D applications. Students develop advanced research and brief writing capabilities which prepare them to manage complex projects throughout the full range of the design circle.



Eli Masi, Industrial Design  
Lamp, 5' x 2.5', 1993



Tristan Brett, Industrial Design  
Sunblock Atomizer, 1994



INTERMEDIATE  
ELECTRONIC  
COMMUNICATIONS  
(CAD DRAFTING) 26.312

Credits: 3  
Prerequisite: ID3 Fall  
Semester  
Corequisite: ID3 Spring  
Semester

A workshop/seminar course on computer applications for industrial design. Students extend a basic level of proficiency in generating technical drawings and rendering, using advanced level computer hardware/soft-

ware. Principles of digitally assisted design beyond CAD are studied to illustrate the capacity for the computer to assist in such areas as conceptual design, rendering and animation.

INTERMEDIATE  
PRODUCTION  
TECHNOLOGY 26.313

Credits: 3  
Prerequisite: ID3 Fall  
Semester  
Corequisite: ID3 Spring  
Semester

This lecture/workshop analyzes advanced methods of mass production in metal (sand casting, die casting, extrusion, forging, piercing, stamping) and plastics (injection moulding, rim moulding, extrusion, compression

moulding, foamed plastics). Industrial links (e.g. field trips) will illustrate course content.

PRODUCT DEVELOPMENT  
AND MARKETING 26.314

Credits: 3  
Prerequisite: ID3 Fall  
Semester  
Corequisite: ID3 Spring  
Semester

This lecture course addresses marketing as it affects industrial product development. Students examine market research techniques/demographics, market planning/positioning, and the impact of advertising/media promotion. They are introduced

to marketing professionals, their environment, business, legal and design practices.

**Fourth Year Fall**

DESIGN NOW 83.400

Credits: 3  
Prerequisite: ID3 Spring  
Semester  
Corequisite: ID4 Fall Semester

The primary objective of this lecture course is to generate a sense of immediacy and involvement with the field of design through the analysis of media. Students research issues, personalities, market activity, media events and significant challenges within the media community assisted by guest presentations, lectures and presentations.

SENIOR INDUSTRIAL  
DESIGN

WORKSHOP II 26.402

Credits: 6  
Prerequisite: ID3 Spring  
Semester  
Corequisite: ID4 Fall Semester

These studio courses prepare students for professional level projects. Students extend skills to solve complex design issues. Students generate a design brief for their major graduation project to be executed in the Spring semester. Repeatable for credit.

SENIOR DESIGN  
WORKSHOP I (INTER-  
DISCIPLINARY) 20.401

Credits: 3  
Prerequisite: ID3 Spring  
Semester  
Corequisite: ID4 Fall Semester

In this senior studio course students apply design principles to integrated, team projects. Industrial Design students complete interdisciplinary design projects with Graphic and Electronic Communication Designers supported by related contextual research, technical information, and content resources. As a major team project this course develops interpersonal design skills.



## Graduation Requirements

### DIPLOMA IN DESIGN: MAJOR IN INDUSTRIAL DESIGN

First Year		
See First Year Program in this catalogue for course descriptions.		
<b>Total Credits</b>		<b>30</b>
<b>English (Composition and Literature)</b>		<b>6</b>

Second Year Fall		
No.	Course	Credits
20.201	Introductory Design Workshop	3
20.202	Introductory Design Drawing	3
20.205	Design Process	3
26.204	Shop Techniques and Materials	3
26.213	Drafting	3
83.202	Introductory Design History	3
<b>Total Credits</b>		<b>18</b>

Second Year Spring		
20.212	Intermediate Design Drawing	3
20.215	Introductory Electronic Communication	3
26.211	Intermediate Industrial Design Workshop	6
26.216	Engineering Fundamentals and Applied Physics	3
83.302	Intermediate Design History	3
<b>Total Credits</b>		<b>18</b>

Third Year Fall		
26.300	Advanced Design Workshop I	3
26.300	Advanced Design Workshop I	3
20.302	Advanced Design Drawing I	3
26.303	Introductory Production Technology	3
26.304	Ergonomics	3
83.306	Sociology for Design or	
83.307	Contemporary Critical Theories: Studies in Design	3
	Elective*	3
<b>Total Credits</b>		<b>21</b>

Third Year Spring		
26.310	Advanced Design Workshop II	3
26.310	Advanced Design Workshop II	3
26.312	Intermediate Electronic Communication (CAD Drafting)	3
26.313	Intermediate Production Technology	3
26.314	Product Development & Marketing	3
	Elective*	3
83.308	Humanities for Design or	
83.309	History of Japanese Design	3
<b>Total Credits</b>		<b>21</b>

Fourth Year Fall		
20.401	Senior Design Workshop I (Interdisciplinary)	3
20.406	Professional Practice Management	3
26.402	Senior Industrial Design Workshop II	3
26.402	Senior Industrial Design Workshop II	3
83.400	Design Now	3
	Elective*	3
<b>Total Credits</b>		<b>18</b>

Fourth Year Spring		
20.410	Case Studies	3
20.411	Senior Design Workshop III (Crossover)	3
26.412	Senior Industrial Design Studio IV	9
	Elective*	3
<b>Total Credits</b>		<b>18</b>

**Total Credits Required for a Major in Industrial Design** **150**

\* 9 credits of electives may be academic courses required for the degree.

### BACHELOR OF DESIGN: MAJOR IN INDUSTRIAL DESIGN

- Art/Design history requirements:**
- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)
  - N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.
- Academic course requirements:**
- The following 21 semester hour credits of academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.
  - 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)
  - 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
  - 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
  - or
  - 3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)
  - or
  - 3 credits of mathematics or statistics
  - 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design or with upper level art/design history courses not already used to meet degree requirements)

### PROFESSIONAL PRACTICE MANAGEMENT 20.406

**Credits:** 3  
**Prerequisite:** ID3 Spring  
**Semester**  
**Corequisite:** ID4 Fall Semester

This seminar course prepares the student for the business environment either as an employee in a studio, agency, consulting firm, or corporate production facility, or as a freelance designer or entrepreneur. Through lectures, demonstrations and assignments, students learn aspects of resumé and contract writing, copyright, marketing, networking, portfolio preparation, business and licensing regulations, the legal environment, financial management, and business ethics.

### Fourth Year Spring

#### CASE STUDIES 20.410

**Credit:** 3  
**Prerequisite:** ID4 Fall  
**Semester**  
**Corequisite:** ID4 Spring  
**Semester**

This seminar course reviews the performance of enterprises and products intended for the marketplace. Students research, analyze, document and evaluate the processes used in actual design cases in a predominantly Canadian context. Preliminary research, materials,

form and function, production conception, assessment and performance of individuals, projects, and products which have had a characteristic role in the realm of Canadian design are documented and analyzed.

### SENIOR DESIGN WORKSHOP III (CROSSOVER) 20.411

**Credits:** 3  
**Prerequisite:** ID4 Fall  
**Semester**  
**Corequisite:** ID4 Spring  
**Semester**

In this senior crossover studio course students prepare a portfolio of their work in preparation for the graduation exhibition. Students work with colleagues in all Design programs to select, refine and design the presentation, documentation and communication of their work.

### SENIOR INDUSTRIAL DESIGN STUDIO IV 26.412

**Credits:** 9  
**Prerequisite:** ID4 Fall  
**Semester**  
**Corequisite:** ID4 Spring  
**Semester**

This course is an extended senior studio for the major graduation project. The student brings a graduation design project to a high degree of resolution, illustrating and incorporating all the facets of the design curriculum. The topic is chosen by the student in consultation with instructors and graduation advisors.



# Media Division

The Media Division offers degree programs in Animation, Film/Video, Intermedia, and Photography.

Media Division programs encompass a wide range of course offerings in related history, professional practice, critical thinking, and hands-on creative exploration in electronic, digital, chemical and film based technologies. These are Film Animation, Computer Animation, Film, Video, Sound, Photography, Fine Art Computer Applications, and Intermedia (which is a media based interdisciplinary program where students combine studies in Installation Art, Performance Art, or any other art making disciplines of their choice with new media technology).

While print media is still important to culture and society, film, television, computer and still photography play the dominant role in defining and examining all aspects of life. Most of what we learn about our culture and the world today is through electronic, digital, and film based media. Often, the media images are the basis for our opinions and critical decisions that profoundly affect all our lives. Technological advances have made it possible to manipulate images and sound in ways that are both negative and positive. It is vital that well educated, independent, ethical, observant, innovative people work in this field. In the Media Division, we endeavour to provide an environment that fosters these qualities.

All Media programs are directed toward the production of Fine Art. We believe that fine art education provides students with greater challenges and a more rounded learning experience than that of purely commercial, vocational programs. Our students develop their own unique points of view and find the strongest way of expressing these. The technical training and education are rigorous. Students also explore techniques which are not commonly employed in industry. We hope that, through thorough technical training, historical and theoretical education, in-depth critiques, and extensive hands-on work, our graduates will be both flexible and skilled enough to move in any career direction they wish: fine arts, teaching, applied arts and communication, or entertainment.



Justin William Miles, Media Division  
Tales of the Wabigoon, 1995

## Animation

This program encourages and develops animated film makers—artists with vision, the knowledge and experience to conceive, plan, and execute original works of quality and innovation.

Animation students create moving images through techniques and materials which include drawing, puppets, clay, cut-outs and 2D or 3D computer animation. Since the art form is a synthesis of theatre, film, video, fine arts and audio design, students acquire a broad background through experience in each of these disciplines. Further study of influential animated films, as well as screenings and critiques of students' own work, enriches their language.

This challenging program encourages students to develop a strong personal approach. Students are expected to develop the rigorous discipline necessary to become professional and innovative animators.

### INTRODUCTORY ANIMATION 32.200

Credits: 6

Prerequisite: First Year

Students are introduced to studio equipment and techniques. During the fall, students work in a group. During the spring, students work individually to produce a short film with a mixed sound-track. Sound-track construction is emphasized both semesters.

### ANIMATION

#### CROSSOVER 32.203

Credits: 3

Prerequisite: First Year

This is a pre-production course. Participants learn basic sound techniques for use in animation, storyboard critique, character design and development and practice in one technique to prepare for the eight-week Animation Crossover Project course.

### ANIMATION CROSSOVER PROJECT 32.204

Credits: 3

Prerequisite: 32.203

Open to students from the Animation Crossover course. Participants make a short animated film with mixed sound tracks. Repeatable for credit.

### INTERMEDIATE

#### ANIMATION 32.210

Credits: 6

Prerequisite: 32.200

A continuation of 32.200 Introductory Animation.

### ADVANCED

#### ANIMATION I 32.311

Credits: 6

Prerequisite: 32.210

Students work to increase speed and accuracy in drawing for animation. Fewer techniques are taught but in greater depth than in introductory courses. Each student will produce one 30-second TV commercial on 35mm film and a one minute project of their own design in 16mm film. Some group projects will be undertaken.



#### ADVANCED

##### ANIMATION II 32.321

Credits: 6

Prerequisite: 32.311

A continuation of 32.311  
Advanced Animation I.

#### SENIOR

##### ANIMATION I 32.410

Credits: 6

Prerequisite: 32.321

Students put all their animation skills together to produce one short film for graduation. The first part of the fall is spent reviewing animation film production. Field trips to Alpha-Cine, Post-Haste, and Gastown are also arranged. Students should organize their grad committees early to take advantage of the advice of their committees.

#### SENIOR

##### ANIMATION II 32.420

Credits: 6

Prerequisite: 32.410

A continuation of 32.410  
Senior Animation I.

##### INTRODUCTORY COMPUTER ANIMATION 35.200

Credits: 3

Prerequisite: First Year

For students who wish to use the computer as an animation tool. Three methods are taught: cell type animation, computer animation (3D CAD) and creative interpolation (video capture). Methods are explored in a lecture, demonstration and hands-on presentation. This course is for all students and requires no prerequisites. Intermediate and advanced level follow-up courses offered.

#### INTERMEDIATE COMPUTER

##### ANIMATION 35.210

Credits: 3

Prerequisite: 35.200

For students who wish to continue learning the computer as an animation tool. This course uses a variety of software and hardware stations. Emphasis is not on the strength of computer knowledge but on the creative solution to computer animation/design problems. Lecture, demonstration, video and hands-on presentation.

#### ADVANCED COMPUTER

##### ANIMATION 35.310

Credits: 3

Prerequisite: 35.210

For students who wish to complete animation projects using the computer.

#### ANIMATION:

##### STUDIO PRODUCTION

##### TECHNIQUES 32.315

Credits: 3

Prerequisite: 32.200

Intro. Animation and  
32.210 Inter. Animation

Teaches industry based animation techniques, including layout, character design, model sheet character construction, key posing, breakdown, in between chart timing, and background design. Students work in teams on a public service announcement project for broadcast. Under supervision, students work directly with community clients.

#### CAMERA

##### TECHNIQUES I 32.317

Credits: 3

Prerequisite: 32.200

Intro. Animation,  
32.210 Inter. Animation

Students learn camera oriented animation terminology and basic theory, use of motion computer, exposure control, multi-pass photography, and effects photography.

#### CAMERA

##### TECHNIQUES II 32.318

Credits: 3

Prerequisite: 32.200

Intro. Animation,  
32.210 Inter. Animation,  
Camera Techniques I

A continuation of Camera Techniques I. Students learn more advanced techniques. Examines solutions to problems which arise in getting artwork onto film.

#### ANIMATION

##### PROFESSIONAL PRACTICE

##### AND TECHNIQUES 32.415

Credits: 3

Prerequisite: 32.200

Intro. Animation and  
32.210 Inter. Animation

Complementary to Animation: Studio Production Techniques. Introduces students to the skills required of independent animated film director/producers. Teaches industry problem solving through framing aesthetics, multi-plane lighting control, exposure techniques, animated film construction, writing project proposals, presentation procedures, and research. Includes insightful exposure to the work of animators practising in industry.

## Graduation Requirements

#### DIPLOMA IN FINE ART:

##### MAJOR IN ANIMATION

#### First Year

See First Year Division in this catalogue for course descriptions.

Total Credits 30

#### Second Year Fall

No.	Course	Credits
32.200	Introductory Animation	6
35.200	Intro. Computer Animation	3
40.200	Introductory Studio: Drawing	3
82.205	Introduction to Film Study	3
Total Credits		15

#### Second Year Spring

32.210	Intermediate Animation	6
35.210	Intermediate Computer Animation	3
40.212	Intermediate Studio: Anatomical Drawing	3
80.210	Modern Art Survey	3
Total Credits		15

#### Third Year Fall

32.311	Advanced Animation I	6
32.315	Animation: Studio Production Techniques	3
32.317	Camera Techniques I Art History (Upper Level)	3
Total Credits		15

#### Third Year Spring

32.321	Advanced Animation II	6
32.318	Camera techniques II Art History (Upper Level)	3
	Elective*	3
Total Credits		15

#### Fourth Year Fall

32.410	Senior Animation I Electives*	6
Total Credits		15

#### Fourth Year Spring

32.420	Senior Animation II	6
32.415	Animation Professional Practice	3
	Electives*	6
Total Credits		15

Total Credits Required for a Major in Animation 120

\* 15 credits of electives may be academic courses required for the degree.

#### BACHELOR OF FINE ARTS:

##### MAJOR IN ANIMATION

#### Art/Design history requirements:

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)

N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.

#### Academic course requirements:

The following academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.

- 6 credits in first year English composition and literature
- 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)
- 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
- 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
- or
- 3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)

- or
- 3 credits of mathematics or statistics

- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)



## Film/Video

The main focus of this department is to prepare students to become independent video artists and/or filmmakers. Through an integrated program of instruction in both film and video, students learn all aspects of the step-by-step processes required to make a completed video work or film. Students are given a thorough grounding in media concepts, script development, and technical training. Through workshops, one-on-one tutorials, lectures and critiques, students are enabled to find their own point of view and voice in relation to their developing knowledge of the world around them, and historical and current issues in art making and society. Film/Video students have both the opportunity and requirement to produce three short films and numerous video projects of their own, from the initial concept through to the finished piece. They are encouraged to explore experimental as well as narrative and documentary applications of the medium. The department believes its graduates should endeavor to be multi-dextrous, able to speak the language of a multitude of media, including sound, film, video, animation, performance, installation,

computers, and photography...all time-based media and adjunct media.

The program is well equipped with cameras, editing facilities, a sound recording studio, and a production studio with a lighting grid and multi-media control room. In addition to this, students have access to state-of-the-art digital editing systems at "Video In." These work environments provide students with extensive hands-on experience to complement their theoretical and aesthetic training.

### INTRODUCTORY FILM 30.203

**Credits: 6**

**Prerequisite: First Year**

This course introduces the student to the basics of film as a communicative art. Emphasis is placed on the development of communication skills to enable students to work effectively and responsibly with others. Students work on individual as well as group projects. Tutorials are included. Discussion and analysis play an important part. Evaluation is based on participation and quality of finished work. Many hours outside of class are required.

### FILM CROSSOVER 30.204

**Credits: 3**

**Prerequisite: First Year**

This half-semester introductory course is for students outside the Film/Video department. It introduces the basics of Super 8 camera operation, editing and fundamental shooting techniques in short group and individual exercises.

### FILM CROSSOVER PROJECT 30.205

**Credits: 3**

**Prerequisite: 30.204 or equivalent Super-8 experience**

This course follows the introductory crossover course for the non-Film/Video major who wishes to pursue the development of a project incorporating film in conjunction with another course of study. Repeatable for credit.

### INTERMEDIATE FILM 30.213

**Credits: 6**

**Prerequisite: 30.203**

This course, which follows Introductory Film, introduces the 16mm film format and production process. Through an individual project students explore the entire film process from concept to completion including concept development, budgeting, editing, 16mm post-production, etc. Students produce one short (1 to 2 min.) film with non-sync sound. Involves classes and tutorials.

### ADVANCED

#### FILM I 30.313

**Credits: 6**

**Prerequisite: 30.213**

The objective of this course is to increase student skills in 16mm film production through the process of making a 5-minute film. Lectures and demonstrations in the course deals with developing concepts, script writing, camera techniques, sync sound procedures, pre-production, budgeting, production procedures, and basic editing. Discussion in class also focuses on the research projects or production exercises as their development proceeds. Screenings and discussion of students' work in progress furthers their development. Individual meetings are held.

#### ADVANCED FILM II 30.323

**Credits: 6**

**Prerequisite: 30.313**

This course continues from Advanced Film I into the post-production phase, which includes final editing and titling procedures, and soundtrack composition.

#### SENIOR FILM I 30.410

**Credits: 3**

**Prerequisite: 30.323**

The objective of this course is to expand skills in 16mm production through the process of making a 10-minute sync sound film in a film style of the student's choice. This project improves skills in research, concept development, script writing,

pre-production, production and post-production. Research and presentation skills are also developed through a research project in an area related to the student's film theme or technique. Research projects inform students on other technical and content aspects. Screenings of rushes and film analysis further the learning process.

#### SENIOR FILM II 30.420

**Credits: 3**

**Prerequisite: 30.410**

This course is a continuation of Senior Film I with an emphasis on post-production techniques as well as fund-raising and distribution.

#### DIRECTED STUDIES:

##### FILM 30.450

**Credits: 3**

**Prerequisite: 30.310 and 30.320 or instructor's permission**

Directed Studies in Film provides an opportunity for self-motivated students at the fourth-year level to undertake an independent project supported by a critical rapport with the instructors in individual tutorials.

A detailed description of the project is required at the time of registration.



#### INTRODUCTORY

##### VIDEO 31.203

**Credits: 6**

**Prerequisite:** First Year

This introductory video production course deals with the technical and aesthetic aspects of video production. Students learn the basics of camera operation, video editing, lighting, concept development, and sound. Involves classes and tutorials.

##### VIDEO CROSSOVER 31.204

**Credits: 3**

**Prerequisite:** First Year

A half-semester introductory course for students not majoring in Film/Video. This course is required for Animation students in second year. This course introduces the basic techniques of camera operation, editing, sound, and concept development in short projects.

##### VIDEO CROSSOVER

##### PROJECT 31.205

**Credits: 3**

**Prerequisite:** 31.204

This course was developed for students outside the Film/Video department who have taken the introductory crossover course and wish to pursue the development of a project incorporating video in conjunction with work being done in another course of study. Students are expected to initiate their own projects and meet individually with the instructor on a regular basis. Repeatable for credit.

#### INTERMEDIATE

##### VIDEO 31.213

**Credits: 6**

**Prerequisite:** 31.200

This course follows Introductory Video. Students continue the technical development introduced in the Fall, but special emphasis is given to learning the operation of the 3-camera studio, switching and chroma-key. Involves classes and tutorials.

##### ADVANCED

##### VIDEO I 31.313

**Credits: 6**

**Prerequisite:** 31.213

This video production course is for students who have completed second year in Film/Video. Students are expected to initiate and carry out their own projects in consultation with the instructor. Projects may involve installation or performance work. A selection of tapes will be screened and discussed in class.

##### ADVANCED

##### VIDEO II 31.323

**Credits: 6**

**Prerequisite:** 31.313

This is a video production course for students who have completed second year in Film/Video. Students are expected to initiate and carry out their own projects in consultation with the instructor. Projects may involve installation or performance work. A selection of tapes will be screened and discussed in class.

#### DIRECTED STUDIES:

##### VIDEO 31.450

**Credits: 3**

**Prerequisite:** Third year

This is a project-oriented course for advanced students. Students must submit a detailed project outline or planned course of study to the instructor regularly on an individual basis. Projects involving the exploitation of film or other technology in conjunction with video are encouraged.

##### INTRODUCTORY DRAWING:

##### FILM/VIDEO 33.201

**Credits: 3**

**Prerequisite:** First Year

This course establishes basic skills and a practical knowledge of drawing techniques for personal interpretation within the rectangular format. Students research and explore aspects of drawing to facilitate development in terms of media.

##### MEDIA ARTS

##### WORKSHOP 33.202

**Credits: 3**

**Prerequisite:** First Year

Media Arts Workshop is a course required of all 2nd year Animation students and 2nd, 3rd and 4th year Film/Video students. The workshop provides a forum for guests, technical demonstrations, workshops, screenings, and group discussions. Attendance is required as posted for each class level. Participation in workshop

discussions, exercises, and assignments, as well as attendance and keeping a written notebook, are the basis for student evaluation.

#### INTRODUCTORY

##### SOUND STUDIO 33.203

**Credits: 3**

**Prerequisite:** First Year or equivalent

A full semester course required for Film/Video majors, but recommended for Intermedia majors and open to students from all areas of the institution. Students are introduced to the technical aspects of sound recording and mixing for application to film and video as well as all forms of multi-media, electronic communication, installation and live performance situations. The artistic applications of sound, including soundscape studies, acoustic communication and design, as well as psychoacoustics, are explored through classroom demonstrations, exercises and discussions. Students are required to complete a series of location recording exercises, keep a sound diary and present a final sound-related project.

#### INTERMEDIA

##### SOUND 33.204

**Credits: 3**

**Prerequisite:** 33.203

A project-oriented course open to all students who have completed at least 3 credits of Intro. Sound. The course will explore the use of sound in a variety of Intermedia environments,

covering both studio and live applications. The structure of this course will be a combination of individual meetings with the instructor and classroom seminars. Through class projects, discussions, and readings, students will investigate how attitudes and habits toward sound making and listening affect concepts of space and time, noise and silence, society and communication. Student projects and collaborations focusing on performance art, soundscape composition, installations, sound sculpture and sound for the moving picture will be presented and discussed in class. Students are required to submit a project description at registration, attend scheduled seminars, regularly meet with the instructor, and make a formal presentation of their work. Repeatable for credit.

#### ADVANCED

##### SOUND STUDIO 33.310

**Credits: 3**

**Prerequisite:** 33.203

A sound production course that offers introductory to intermediate levels in sound recording and studio techniques. Lectures and demonstrations of equipment will be accompanied by assigned sound projects and discussion of specific problems.



## Graduation Requirements

### DIPLOMA IN FINE ART: MAJOR IN FILM/VIDEO

**First Year**  
**Total Credits** 30

No.	Course	Credits
30.203	Introductory Film	6
31.203	Introductory Video	6
82.205	Introduction to Film Study	3
Two electives from list below		6
<b>Total Credits</b>		<b>21</b>

<b>Second Year Spring</b>		
30.213	Intermediate Film	6
31.213	Intermediate Video	6
80.210	Modern Art Survey	3
One elective from list below		3
<b>Total Credits</b>		<b>18</b>

<b>Third Year Fall</b>		
30.313	Advanced Film I	6
31.313	Advanced Video I	6
	Art History (Upper Level)	3
One elective from list below		3
<b>Total Credits</b>		<b>18</b>

<b>Third Year Spring</b>		
30.323	Advanced Film II	6
31.323	Advanced Video II	6
33.310	Advanced Sound	3
	Media History (Upper Level)	3
<b>Total Credits</b>		<b>18</b>

<b>Fourth Year Fall</b>		
30.410	Senior Film I	3
30.450	Directed Studies: Film (Senior Studio)	3
31.450	Directed Studies: Video (Senior Studio)	3
Two electives from list below		6
<b>Total Credits</b>		<b>15</b>

<b>Fourth Year Spring</b>		
30.420	Senior Film II	3
30.450	Directed Studies: Film (Senior Studio)	3
31.450	Directed Studies: Video (Senior Studio)	3
Two electives from list below		6
<b>Total Credits</b>		<b>15</b>

The following 15 credits of required Media courses may be taken in any sequence:

32.203	Animation Crossover	3
33.202	Media Arts Workshop	3
33.202	Media Arts Workshop	3
33.203	Introductory Sound	3
35.221	Media Computers I	3

9 credits of electives must be selected from the following:

33.201	Intro. Drawing Film/Video	3
33.410	Senior Sound	3
34.201	Photography Crossover	3
35.231	Media Computers II	3
36.305	Intermedia: Studio Seminar	3
	Academic Courses	6

**Total Credits Required for a Major in Film/Video** 135

\* 6 credits of electives may be academic courses required for the degree.

### BACHELOR OF FINE ARTS: MAJOR IN FILM/VIDEO

**Art/Design history requirements:**

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)
- N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.

**Academic course requirements:**

- The following academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.
- 6 credits in first year English composition and literature
- 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)
- 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
- 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
- or
- 3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)
- or
- 3 credits of mathematics or statistics
- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)

## Intermedia

A large part of contemporary art practice involves interdisciplinary work. Along with performance and installation art, media disciplines such as Film, Animation, Video, Sound, Computers, and Photography play a large role. The Intermedia program is an endeavor on the part of the Media Division to create an atmosphere where students interested in this less confined form of art making can find support and a place to work.

The purpose of the Intermedia major is to offer motivated students the means to follow their personal direction by creating their own unique program of studies with a Media bias, but with the possibility of including studies in courses from the Design and Studio divisions. Examples of some possibilities are Painting, Sculpture, Printmaking, Typography and Ceramics.

Note: The Intermedia department is currently reviewing it's curriculum and changes may occur for fall 1996.

### INTRODUCTORY INTERMEDIA

**STUDIO** 36.200

**Credits: 3**

**Prerequisite: First Year**

This introduction to Intermedia Studio practice is especially for second year students. The course takes a wide-ranging theoretical and historical approach

and is influenced by various conceptual attitudes as well as contemporary issues in society, science, and art. It is also informed by new developments in media technologies that include performance tendencies, video, photo-art, and computer graphics.

### EXPLORATORY MEDIA

36.203

**Credits: 3**

**Prerequisite: First Year**

This course introduces students to basic media technologies in order to emphasize how different media change the meaning of the works being documented. As well, the course examines how work might be translated from one medium to another to its best advantage. Repeatable for credit.

### 4D AND IMPLICATIONS

36.204

**Credits: 3**

**Prerequisite: First Year**

Through movement, narrative, storytelling, sound, voice, props, and performance workshops students learn art-making skills and develop their creative potential by acknowledging and exploring a kaleidoscope of sources and resources available for producing works of art. Group and individual works are discussed. The course also includes appropriate readings and visiting artists. Repeatable for credit.

### SCRIPT WRITING AND CONCEPT

**DEVELOPMENT** 33.301

**Credits: 3**

This course evolves as an exploration of writing in relation to student processes and projects in film and video and is designed to augment the film and video production courses. Script, journal, narration and other writing forms are explored as they apply to student work in film and video.

This is an elective course for all 2nd, 3rd and 4th year students.

### THEORY AND ANALYSIS OF MEDIA

**PRODUCTION** 33.302

**Credits: 3**

**Prerequisite: Completion of 2nd Year**

A changing cycle of topics, readings, screening and analysis of student work that allows students to gain an understanding of theoretical and critical contexts for their work. Reading, writing and analysis of work form the basis for this course. This is an elective course open to 3rd and 4th year students.

### SENIOR SOUND

**STUDIO** 33.410

**Credits: 3**

**Prerequisite: 33.310**

This project-oriented course for advanced Media Arts students. The course covers advanced studio techniques, sampling and sound synthesis, computer applications, and techniques in composition and film sound design. Repeatable for credit.



**INTERMEDIA STUDIO:  
INTERMEDIATE 36.211**

**Credits: 6**

**Prerequisite: 36.200**

This six credit course is a continuation of the projects and technical exercises introduced in Introductory Intermedia Studio.

**SPACE AND  
MATERIALS 36.215**

**Credits: 3**

**Prerequisite: First Year**

The instructor meets with students for discussion concerning their projects and development on an individual basis. Students cover a diverse range of media, ideas and concepts. Regular seminars address the questions of what art is and how it is given expression in a contemporary society. Repeatable for credit.

**INTRODUCTORY  
FINE ART COMPUTER  
APPLICATIONS 36.220**

**Credits: 3**

**Prerequisite: First Year**

This course is for students wishing to explore creative, non-commercial

studio applications of micro-computer technology. The theory and practice of fine art application is provided with an emphasis on practice, using software which permits explorations in colour, graphics, animation, sound, music, and process control.

**INTERMEDIA:  
STUDIO SEMINAR 36.305**

**Credits: 3**

**Prerequisite: 36.203 plus 9 credits of any Media Division Introductory or Intermediate courses**

This is a required course for Intermedia majors. It focuses on interdisciplinary art practice with a media base (Photography, Film, Video, Sound, Computers). These Studio seminars concentrate on studio, historic or critical discourse. They include readings, presentations, critiques, and discussions. They may also include guest artists and/or field trips. Students research specific topics and may be required to make presentations. Repeatable for credit.

**INTERMEDIATE  
FINE ART COMPUTER  
APPLICATIONS 36.230**

**Credits: 3**

**Prerequisite: 36.220**

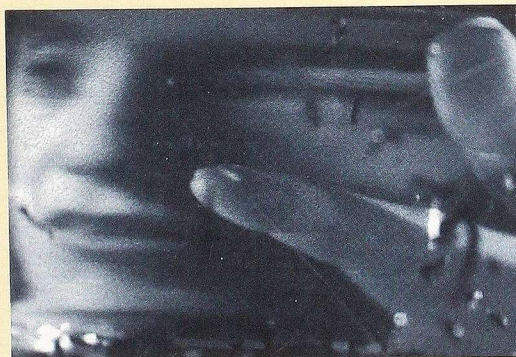
This is an intermediate level course in computer applications. It is designed for fine arts students who have had an introductory level three credit course in computer applications, preferably during their second year of studies. The course provides extensions of the introductory experience and gives the student an opportunity to explore a broader range of computer applications. The course will provide the students with a balance between the practical, theoretical and critical issues of computer technology, both in the arts and in society at large.

**ADVANCED FINE ART  
COMPUTER  
APPLICATIONS 36.320**

**Credits: 3**

**Prerequisite: 36.230**

This is a senior course in computer applications. It is designed for fine arts students who have completed the introductory and intermediate levels of the course (i.e. have already obtained six credits in computer courses). This course is for fine arts students who wish to explore advanced computer applications and/or continue projects and explorations begun in the intermediate section of the course. The emphasis in this course is upon regular critiques in a workshop setting.



Lesley Gering, Media Division  
*Tea Dance*, 1994

**Graduation Requirements**

**DIPLOMA IN FINE ART:  
MAJOR IN INTERMEDIA**

**First Year**

See First Year Program in this catalogue for course descriptions.

**Total Credits 30**

**Second Year Fall**

No.	Course	Credits
40.200	Introductory Studio: Drawing	3
82.205	Introduction to Film Studies Media Division Courses (second year level)	3
	Electives*	6
<b>Total Credits</b>		<b>15</b>

**Second Year Spring**

80.210	Modern Art Survey Media Division Courses (second year level)	3
	Electives*	6
<b>Total Credits</b>		<b>15</b>

**Third Year Fall**

	Art History (Upper Level) Media Division Courses	3
	Electives*	6
<b>Total Credits</b>		<b>15</b>

**Third Year Spring**

	Art History (Upper Level) Media Division Courses	3
	Electives*	6
<b>Total Credits</b>		<b>15</b>

**Fourth Year Fall**

	Media Division Courses (Upper Level)	6
	Electives*	9
<b>Total Credits</b>		<b>15</b>

**Fourth Year Spring**

	Media Division Courses (Upper Level)	6
	Electives*	9
<b>Total Credits</b>		<b>15</b>

**Total Credits Required for a Major in Intermedia 120**

\* 15 credits of electives may be academic courses required for the degree.

**BACHELOR OF FINE ARTS:  
MAJOR IN INTERMEDIA**

**Art/Design history requirements:**

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)

**Additional academic course requirements:**

- The following 27 semester hour credits of academic courses, extra to the diploma program, must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.
- 6 credits in first year English composition and literature
  - 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)
  - 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
  - 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
- or
- 3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)
- or
- 3 credits of mathematics or statistics
- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)



# Photography

This program's central concern is to provide students with an education that will equip them as competent, innovative, practicing fine artists. Due to the breadth and depth of the curriculum, graduates are able to move into a range of photographic careers practicing fine arts, applied photography, teaching, and curatorship (the last two require further studies for an M.F.A. and/or an M.A. degree). Course offerings deal in depth with technical, aesthetic, critical, theoretical, historical and current developments, artists, and events.

The main direction in many of the department's courses is experimental and interdisciplinary which reflects recent and current practices in contemporary art and photography. Further, the department encourages its students to take courses in disciplines other than photography such as sculpture, painting, film, video, and computer studies.

## INTRODUCTORY PHOTOGRAPHY 34.200

**Credits: 6**

**Prerequisite: First Year**

This course helps students attain the competence and self-sufficiency necessary to be practicing artists in photography. A firm grounding in the subtleties

of visualization, conceptualization, aesthetics, materials, and technique is given. Through practical work and discussions, students are exposed to many traditional and contemporary avenues of expression. Critiques of ongoing work encourage students to discover, develop and express their unique strengths, views, interests, and imagination.

## CROSSOVER PHOTOGRAPHY 34.201

**Credits: 3**

**Prerequisite: First Year**

This introductory course is for non-Photography majors who wish to familiarize themselves with the photographic medium. Black and white darkroom use, film and camera use, studio techniques and such skills as hand-colouring and mural printing are introduced with related projects assigned. There are weekly critiques and students are expected to complete a portfolio of work for the semester's end.

## INTERMEDIATE PHOTOGRAPHY 34.210

**Credits: 6**

**Prerequisite: 34.200**

A continuation of Introductory Photography.

## ISSUES IN PHOTOGRAPHY I (INTRO. SEMINAR) 34.203

**Credits: 3**

**Prerequisite: First Year**

This course focuses on the understanding and

application of theoretical and historical concerns in photography. The relationships between the photographic medium and art history, art theory, and criticism are examined. The fall semester deals with historical developments in photography and their interplay with art history. The spring semester introduces the vocabulary, history, and relevance of aesthetic and critical theories, and their application to photographic art. Lectures and discussions, assigned readings, oral assignments, and major visual/written assignments each semester. Individual tutorials with students play an important part in relating theory to their ongoing work. A required course for Photography majors, taken during the second year.

## ISSUES IN PHOTOGRAPHY II (INTER- MEDIATE SEMINAR) 34.204

**Credits: 3**

**Prerequisite: 34.203**

A continuation of 34.203 Issues in Photography I.

## PHOTOGRAPHIC ILLUSTRATION 34.307

**Credits: 3**

**Prerequisite: 34.200 and 34.210**

The techniques, equipment and aesthetics of applied photography are similar to those used in photography as an art form. The main differences lie in the conceptual and time constraints encountered in commissioned work and the motives for producing it. This course gives stu-

dents an understanding of these differences and similarities through practical work in creative problem-solving for commercial and editorial work. Particular emphasis is placed on clarity, vitality, and freshness of concept in student work.

## IMAGE AND TEXT I 34.301

**Credits: 3**

**Prerequisite: 34.200 and 34.210**

This course is for Photography students who wish to create one-of-a-kind or limited edition books or folios. Emphasis is placed on books as art objects. Students learn about traditional and experimental forms of book design. Topics dealt with include book design, page layout, typography, shooting, editing, sequencing, sizing photographs, paper making, and book binding. Students are encouraged to take a computer course involving word processing, page layout, and image digitization.

## IMAGE AND TEXT II 34.302

**Credits: 3**

**Prerequisite: 34.301**

A continuation of Image and Text I. This course has a corequisite of 36.230 Intermediate Fine Art Computer Applications.

## COLOUR EXPLORATIONS 34.310

**Credits: 3**

**Prerequisite: 34.200 and 34.210**

This course deals directly with colour photographic processes and techniques.

Students study additive and subtractive colour theory, colour transparency and negative materials, and a wide variety of colour printing methods. Projects and critiques occur on a regular basis.

## DIALOGUES WITH PHOTOGRAPHY 34.305

**Credits: 6**

**Prerequisite: 34.200 and 34.210 or instructor's permission**

Dialogues with Photography is a seminar for photography majors which encourages development of a critical vocabulary springing from the student's own photographic work and that of others. The course consists of weekly critiques, research presentations, critical writing and discussion of historical and contemporary issues based on assigned readings. Grades are based on the quality of the student's work, participation in class discussion and the research project presentation. Repeatable for credit.

## ENGINEERED FOR THE CAMERA 34.304

**Credits: 6**

**Prerequisite: 34.200 and 34.210**

This course deals with the recording of a tableau or staged image where all events and/or objects are assembled to be photographed. Students study techniques in studio and projection lighting in two- and three-



dimensional situations of varying scale and with extended exposure to the view camera. The course includes a series of projects.

**PHOTOGRAPHIC  
INSTALLATIONS** 34.308

**Credits:** 6  
**Prerequisite:** 34.200 and 34.210

This course examines a range of concerns arising as the photographic image takes up residence within a fully controlled and contextualized environment. Physical, psychological and visual correspondences between image content and the larger experience of theatre will be examined. Students work on several short projects during the semester and work collaboratively on one formal installation at term's end.

**PHOTOGRAPHY  
PROJECTS** 34.303

**Credits:** 3  
**Prerequisite:** 34.200 and 34.210

This course is for students who wish to carry out self-directed projects which are separate from other course work. Projects may range from theoretical research to pure artistic experimentation. Individual meetings with the instructor are required to maintain an ongoing critical dialogue. Periodic group discussions may be incorporated to provide wider feedback. Students are expected to define their projects initially in writing

and then carry them through by the semester's end. Repeatable for credit.

**PHOTO-  
FABRICATION** 34.210

**Credits:** 6  
**Prerequisite:** 34.200 and 34.210

Photofabrication explores a variety of alternate photographic or light sensitive materials and techniques. Silver and non-silver processes, image assemblage and masking controls, direct and enlarged negative materials are a few of the techniques examined. Several short projects are required throughout the program.

**SPECIAL TOPICS  
IN PHOTOGRAPHY** 34.306

**Credits:** 3  
**Prerequisite:** 34.200 and 34.210 or instructor's permission

This course will be offered on an ongoing basis at the advanced or senior level. It will focus on specific themes or interests dictated by the particular instructor(s). Students may expect that formats will vary slightly. A detailed course outline will be available prior to registration. Repeatable for credit.

**PROJECTED  
IMAGERY** 34.311

**Credits:** 3  
**Prerequisite:** 34.200 or 34.210 or permission of instructor

Photographic slide projection as a medium of art establishes unique and specific possibilities

as well as conceptual and technical problems. Students are introduced to central elements of the medium: materials, projection technologies, editing, combination with text and sound, projection surfaces, and environments. These act to develop original, personal directions within the medium. Lectures, demonstrations and critiques provide information and feedback related to the practical development of personal projects within the medium. Repeatable for credit.

**PHOTOGRAPHY: DIGITAL  
IMAGING I** 34.312

**Credits:** 3  
**Prerequisite:** 36.220 or 50.200

This course allows students to develop specific skills and imagery within computer image processing to complement traditional photographic processes. Students are introduced to image acquisition; enhancement and controls; filtration; image/text possibilities; and a range of output methods which interface with photographic processes.

**PHOTOGRAPHY: DIGITAL  
IMAGING II** 34.313

**Credits:** 3  
**Prerequisite:** 34.312  
A continuation of 34.312.

## Graduation Requirements

**DIPLOMA IN FINE ART:  
MAJOR IN PHOTOGRAPHY**

**First Year**  
See First Year Program in this catalogue for course descriptions.  
**Total Credits** 30

No.	Course	Credits
34.200	Introductory Photography	6
34.203	Issues in Photography I	3
40.200	Introductory Studio: Drawing	3
80.210	Modern Art Survey	3
<b>Total Credits</b>		<b>15</b>

<b>Second Year Fall</b>		
No.	Course	Credits
34.204	Issues in Photography II	3
34.210	Intermediate Photography	6
80.201	Non-Western Art Survey	3
	Elective	3
<b>Total Credits</b>		<b>15</b>

<b>Third Year Fall</b>		
No.	Course	Credits
34.305	Dialogues with Photography* or Elective***	6
	Art History (Upper Level)	3
34.310	Colour Explorations	6
<b>Total Credits</b>		<b>15</b>

<b>Third Year Spring</b>		
No.	Course	Credits
34.300	Photofabrication	6
34.305	Dialogues with Photography* or Electives***	6
	Art History (Upper Level)	3
<b>Total Credits</b>		<b>15</b>

<b>Fourth Year Fall</b>		
No.	Course	Credits
	Photography Electives**	9
	Electives***	6
<b>Total Credits</b>		<b>15</b>

<b>Fourth Year Spring</b>		
No.	Course	Credits
	Photography Electives**	9
	Electives***	6
<b>Total Credits</b>		<b>15</b>

**Total Credits Required for a Major in Photography** 120

\* 34.305 Dialogues must be taken in 3rd year.

\*\* Photography majors must have completed 45 credits in Photography in order to graduate.

\*\*\* 15 credits of electives may be academic courses required for the degree.

**BACHELOR OF FINE ARTS:  
MAJOR IN PHOTOGRAPHY**

**Art/Design history requirements:**

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)
- N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.
- Additional academic course requirements:**  
The following academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.
- 6 credits in first year English composition and literature
- 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)
- 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
- 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
- or
- 3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)
- or
- 3 credits of mathematics or statistics
- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)



# Studio Division

The Studio Division is organized to provide student access to visual arts education which reflects the diversity of contemporary art practices and an awareness of historical precedents in a studio based context which includes theory and criticism.

The Studio Division offers the opportunity to develop or construct a personally driven contemporary studio art practice. The studio environment allows students to experience a hands-on exploration of a variety of techniques and media. This experience is supplemented with seminars, critiques and discussions.

The Studio Division recognizes that there are many possible paths to choose. Students can choose to concentrate their art practice in one specific area (ceramics, drawing, painting, printmaking, or sculpture) or to work in a more crossover, interdisciplinary approach, either within the Division or including courses from anywhere in the Institute's curriculum. Students are encouraged to take responsibility for their education which incorporates art making and experimentation along with the exposure and consideration of relevant intellectual ideas and concepts. Students are introduced to a variety of disciplines and approaches, and move toward a more independent tutorial based approach with a faculty tutor within a peer community which provides support and critical exchange. The prerequisite for students applying for any course in Studio at the second year level is the completion of First Year or its equivalent. Technical proficiency is taught and expected, however, the emphasis in the Studio area is on the creative, theoretical and critical aspects of the process of artistic production.



Elizabeth Russell, Studio Division  
Detail of "Drawers of Repression", Two  
hours and fifty minutes, 22" x 15.5", 1995

## Graduation Requirements

### DIPLOMA IN FINE ART: MAJOR IN STUDIO

Courses	Credits
Prerequisite First Year or equivalent	30
Introductory and Intermediate Studio courses	18
Advanced Studio courses	12
Studio Seminar courses	6
Introductory Studio: Drawing	3
Modern Art Survey and Non-Western Art	6
Senior Studio courses	12
Art History (Upper Level) courses	6
Electives*	27
<b>Total Credits</b>	<b>120</b>

### DIPLOMA IN FINE ART: MAJOR IN FINE ART

Courses	Credits
Prerequisite First Year or equivalent	30
Introductory and Intermediate courses	18
Advanced courses	12
Studio Seminar courses	6
Introductory Studio: Drawing	3
Modern Art Survey and Non-Western Art	6
Senior Studio courses*	12
Art History (Upper Level) courses	6
Electives*	27
<b>Total Credits</b>	<b>120</b>

Students should complete Introductory Studio: Drawing by the end of the second year.

\* 15 credits of electives may be academic courses required for the degree.

### BACHELOR OF FINE ARTS: MAJOR IN STUDIO/ MAJOR IN FINE ART

#### Art/Design history requirements:

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)

N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.

#### Additional academic course requirements:

The following academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.

- 6 credits in first year English composition and literature
- 6 credits in humanities (e.g. classical studies, English, history, linguistics, philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)
- 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
- 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
- or
- 3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)
- or
- 3 credits of mathematics or statistics
- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)



### CERAMICS

The Ceramics program affirms the need for directly felt experiences in the manipulation of material toward expressive ends. Process is considered as important as end product. A broad range of concepts and techniques as they relate to utilitarian pots, vessels and sculpture are explored.

### DRAWING

The Drawing program provides ample opportunity for technical virtuosity and idea formulation in relation to contemporary art. Professionally equipped self-contained visual-aural studios make possible a variety of lighting and spatial conditions which encourage cross-disciplinary image making. Drawing courses are open to all students.

### PAINTING

The Painting program emphasizes a contemporary and critical approach to the issues and media of painting. Painting offers courses which encourage students to develop a visual language, to demonstrate concepts in an informed, critical manner and to become self-motivated. Studio work is complemented by critiques and seminars.

### PRINTMAKING

Printmaking is a fine art process of transcribing artist concepts into various printmaking media. These media are intaglio (etching), lithography, silkscreen and relief wood cutting. The processes taught are the traditional ones, as well as the contemporary. Printmaking classes are taught with a variety of methods, including demonstrations, classes, presentations and individual instruction.

### SCULPTURE

The Sculpture program emphasizes concepts and issues present in contemporary art and society. Studio contact encourages students to pursue personal directions of an increasingly independent nature through group discussion and individual dialogue.

### STUDIO COURSES

The Studio Division offers the following courses for all Studio majors, whether they choose to devise a specific program or a broader, more flexible program.

Listed here are the courses which are not attached to a particular program. Please refer to Studio graduation requirements for the Degree/Diploma in Fine Art Studio major or the general Degree/Diploma in Fine Art.

### GRADUATION COMMITTEE

Each student is required to have a Graduation Review Panel which will convene at the end of third year and on two occasions in fourth year.

The Studio Division also encourages the student who wishes to develop an individual program of study. The student should select courses from the Studio Division syllabus that are consistent with the general Studio major requirements listed on page 58. The student should consult with the Dean of the Studio Division to ensure that his or her personal program is appropriate and coherent. All students should periodically review their program towards graduation to ensure that their progress is consistent with the Studio major requirement.

## General Studio Courses

### INTRODUCTORY

STUDIO 49.203

Credits: 6

Prerequisite: First Year or permission of instructor

This cross-disciplinary studio course introduces students to ideas, issues and projects relevant to contemporary art making practices and their related critical discourses. Through a series of directed projects students will begin to develop relevant skills and concepts. Students will be expected to be motivated and to participate in group critiques.

### INTERMEDIATE

STUDIO 49.213

Credits: 6

Prerequisite: 49.203 or permission of instructor

This cross-disciplinary studio course is a continuation of the Introductory Studio course and continues to help students focus on ideas, issues and projects relevant to contemporary art making practices and their related critical discourse. Through a series of directed projects students will continue to develop their skills and ideas. Students will be expected to be motivated and to participate in group critiques.

### ADVANCED

STUDIO 49.313

Credits: 6

Prerequisite: 18 credits of Introductory and Intermediate Studio Division courses or permission

This cross-disciplinary studio course provides support for students to explore, devise and evolve their own directions toward personal expression. Students will be expected to be self-motivated and to participate in group critiques and other group activities.

### ADVANCED STUDIO:

DIRECTED STUDIES 49.310

Credits: 3

Prerequisite: 8 credits of Introductory and Intermediate Studio Division courses  
Corequisite: 6 credits Advanced Studio or equivalent

This is an elective course for advanced students taken concurrently with courses. Students will submit a project outline or planned course of study. The production of a specific body of work is necessary for credit. Students will meet regularly with the instructor in a group or on an individual basis to assess progress. Not normally available to students in their graduating year.



## STUDIO SEMINAR 49.311

**Credits:** 3

**Prerequisite:** Intermediate Studio or 45 credits beyond First Year

Studio seminars are offered with a focus on a specific studio, historic or critical discourse. They include readings, presentations, and discussions. They may also include guest speakers and/or field trips. Students will research specific topics and may be required to make presentations. Specific topics to be offered will be included in the registration package.

## SENIOR STUDIO 49.410

**Credits:** 3-6

**Prerequisite:** 12 credits of Advanced Studio or permission of instructor

This course is intended for students who have achieved a level of self-direction and are ready to work in a tutorial relationship with a faculty member in a program of intensive studio work.

## **Special Topics Courses**

### STUDIO:

### SPECIAL TOPICS 50.250

**Credits:** 3

**Prerequisite:** First Year

When possible, a variety of specific topics will be offered as electives in Studio. Such courses as Curatorial Studies, Art in Vancouver, Computers for Artists, and Business Practices for Artists will be offered in this category.

### COMPUTERS FOR

### ARTISTS 50.200

**Credits:** 3

**Prerequisites:** First Year or permission of instructor

This is a project-based crossover computer course for Studio students. It is taught using the Macintosh platform, and aimed at print output. The course covers applications of a drawing program, a digital image program, and text or page layout program. It

is intended for students who have some previous knowledge of how to use the Macintosh computer, and would like to explore what is possible using the computer in relation to their work. This course is offered on available equipment by studio faculty.

### ART IN

### VANCOUVER 50.251

**Credits:** 3

**Prerequisite:** Intermediate Studio course

This studio visit and artist lecture course deals with art in Vancouver.

### BUSINESS

### PRACTICES 50.252

**Credits:** 3

**Prerequisite:** First Year

This course is designed for students who wish to carry on an independent art practice after their graduation. Students are introduced to a variety of self-management practices and resources, and information on the business of being an artist.

### SPACE AND

### MATERIALS 50.215

**Credits:** 3

**Prerequisite:** First Year

In this course, the instructor meets with students for discussion concerning their projects and development on an individual basis. Students cover a diverse range of media, ideas and concepts. Regular discussions address the question of what art is and how it is given expression in a contemporary society.

# Ceramics

## FACILITIES

The studio is currently equipped with 13 kilns—five gas fired and eight electric. Other facilities include a slab roller, extruders, vacuum de-airing pugmill, ball mills, plate mill, jaw crusher, clay mixer and blunger.

## INTRODUCTORY STUDIO:

## WHEEL-THROWING 46.202

**Credits:** 6

**Prerequisite:** First Year

This is a course for students wishing to develop throwing skills and the ability to perceive the potential of the wheel as a forming tool. Projects are structured around traditional techniques and forms as a way to develop skills for subsequent exploration on a more independent basis and in relation to contemporary concerns.

## INTRODUCTORY STUDIO:

## HAND-BUILDING 46.203

**Credits:** 6

**Prerequisite:** First Year

This course provides a broad introduction to the full range of hand-building processes, and to the diversity of ideas and attitudes present in contemporary ceramics. Projects are structured around concepts, processes and techniques as they relate to utilitarian pots, vessels and sculpture.

## CERAMICS:

## SPECIAL TOPICS 46.204

**Credits:** 3

**Corequisite:** 46.202 or 46.203 or instructor's permission

This course is offered at the second year level for students concentrating in Ceramics, and allows students with other majors to take a 3 credit ceramics course. The focus of the course will depend on faculty teaching.

## CERAMIC

## TECHNOLOGY 46.205

**Credits:** 3

**Prerequisite:** Instructor's permission

Various technical courses in the nature of ceramic materials will be scheduled as needed including slip casting, glaze theory, clay bodies, refractories, and kiln design. Practical projects are related to individual concerns in the studio.

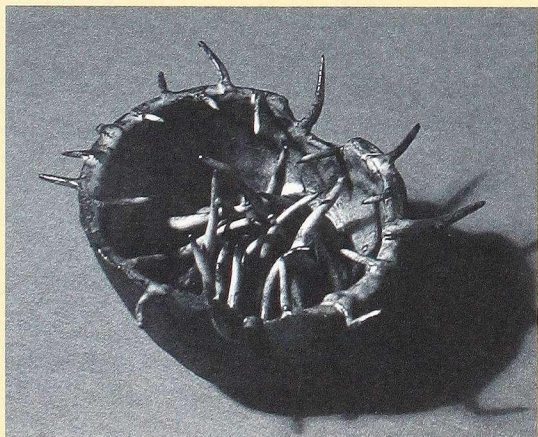
## INTRODUCTORY STUDIO:

## HAND-BUILDING 46.207

**Credits:** 3

**Prerequisite:** First Year

A concentrated introductory course. Hand-building processes and techniques will be taught. The use of clays, glazes and kilns are introduced. Directed projects will help students to develop skills and concepts; critiques and discussion of issues relevant to contemporary ceramic practice.



Rita Yip, Studio Division  
Untitled, 3" x 3.25"



INTERMEDIATE STUDIO:  
WHEEL-THROWING 46.212

Credits: 6

Prerequisite: 46.202 or 46.203

A follow-up to Introductory Studio: Wheel-throwing; with less emphasis on techniques and more concern for ideas.

INTERMEDIATE  
STUDIO: CLAY  
HAND-BUILDING 46.213

Credits: 6

Prerequisite: 46.203

A follow-up to Introductory Studio: Clay Hand-building with less emphasis on techniques and more concern for ideas.

CERAMICS  
CROSSOVER 46.230

Credits: 3

Prerequisite: First Year

An introductory course in which handbuilding processes and techniques are taught. The use of clays, glazes and kilns are introduced. Regular assignments of projects and critiques.

ADVANCED STUDIO:  
CERAMICS 46.311

Credits: 6

Prerequisite: 46.202 or 46.203 or instructor's permission

This course deals with approaches to the concepts and materials of ceramics. Students are encouraged to initiate their own projects as well as participate in group activities such as critiques, lectures and demonstrations.

## Drawing

FACILITIES

Three large, professionally equipped studios provide excellent lighting and working conditions.

INTRODUCTORY STUDIO:  
DRAWING 40.200

Credits: 3

Prerequisite: First Year

This course is required for graduation. Several sections taught by faculty from various disciplines are offered each semester.

INTRODUCTORY STUDIO:  
DRAWING 40.208

Credits: 6

Prerequisite: First Year

Although this course is open to all students who have not taken Introductory Drawing, it is intended for those students who choose to emphasize drawing. It will offer students a sustained block of time in which to develop skills, formulate ideas, and discuss/critique each other's work.

INTERMEDIATE STUDIO:  
DRAWING 40.210

Credits: 3

Prerequisite: 40.200 or 40.208

This course is a continuation of Introductory Studio: Drawing.

INTERMEDIATE  
STUDIO: ANATOMICAL  
DRAWING 40.212

Credits: 3

Prerequisite: 40.200 or 40.208

This study of the human figure emphasizes the relationship between skeleton and muscle in order to enhance the understanding of surface anatomy, locomotion and proportion. Weekly assignments encourage a creative interpretation of the course content. Slide lectures and group critiques/discussion included.

INTERMEDIATE  
STUDIO: DRAWING  
FOR IDEAS 40.213

Credits: 3

Prerequisite: 40.200 or 40.208

This course encourages drawing both as a medium and a method for 'thinking out loud.' Particular attention is focused on individual interpretation of the medium.

INTERMEDIATE  
STUDIO: EXPERIMENTAL  
DRAWING 40.214

Credits: 3

Prerequisite: 40.200 or 40.208

Drawing offers a relatively direct means of expression and experimentation. In this course drawing may be a means of researching new ideas or of enhancing

and broadening other areas of study. Non-conventional approaches to drawing are encouraged, including multi-media and cross-disciplinary possibilities. Group critiques/discussions are included.

INTERMEDIATE  
STUDIO: DRAWING THE  
HUMAN FIGURE 40.215

Credits: 3

Prerequisite: 40.200 or 40.208

In this course the human figure is used as a point of departure to study line, plane and form in both two and three dimensions, and to serve as an idea source for a broad range of approaches to various media. Students are encouraged to explore contemporary methods of drawing the human form. Slide lectures and group critique/discussion are included.

INTERMEDIATE  
STUDIO: PICTORIAL  
DRAWING 40.216

Credits: 3

Prerequisite: 40.200 or 40.208

This course is intended to develop personal directions by exploring aspects of pictorial organization. Projects will focus on various ways of organizing the two-dimensional surface. Repeatable for credit.

INTERMEDIATE STUDIO:  
COLLAGE DRAWING 40.217

Credits: 3

Prerequisite: 40.200 or 40.208

This course juxtaposes appropriated imagery (text, packaging, magazine images, acetates, papers, etc.) with traditional drawing media (charcoal, graphite, ink, etc.). Although not intended to include assemblage, the course explores alterations to the picture plane and queries new compositional dynamics.

INTERMEDIATE STUDIO:  
DRAWING 40.218

Credits: 6

Prerequisite: 6 credits of Intro. Drawing or permission

Although this course is open to all students interested in studying drawing, it is intended for those students who choose to have an emphasis in drawing. It will offer all students a sustained block of time in which to develop skills, formulate ideas, and discuss/critique each others work. Course content varies.



**ADVANCED STUDIO:  
DRAWING** 40.310

**Credits: 3**

**Prerequisite:** 6 credits of Intermediate Drawing

Advanced level drawing courses are normally intended as workshops for independent, self-directed students. Advanced courses emphasize individual instruction and encourage peer evaluation through group discussions and work presented for critical analysis. Occasional gallery visits and field trips may be included. This course is open to students in any discipline who have completed the prerequisite.

**ADVANCED STUDIO:  
DRAWING—  
TECHNE/PSYCHE** 40.311

**Credits: 6**

**Prerequisite:** 6 credits of Intermediate Drawing

Intended for those students who can work independently with a range of media. These workshops will be real time based and are intended to challenge one's capabilities for working in various environmental, acoustical, theatrical, textual and conceptual situations. These experiences will be multi-sensory to provide more than a multiple point of view. To achieve the primary objective of sustaining an idea each student should be confident with their skill and creativity levels/limitations to develop the ability to work from the

stimulation of their own production. Depictive and non-depictive studio situations alternate with studies of the human figure. Includes group and individual critique, readings from contemporary literature and slide/video presentations and discussions.

**ADVANCED STUDIO:  
ANATOMICAL  
DRAWING** 40.312

**Credits: 3**

**Prerequisite:** 6 credits of Intermediate Drawing

A continuation of 40.212, this course concentrates on the external form and motion of the human body. Creative, personal approaches are emphasized. Slide lectures and group critique/discussion included.

**ADVANCED STUDIO:  
DRAWING THE  
HUMAN FIGURE** 40.315

**Credits: 3**

**Prerequisite:** 6 credits of Intermediate Drawing

Figure drawing is explored as a means to an end, and as an end in itself. Each student is encouraged to incrementally develop his or her own perceptual and conceptual cognitive processes through fine-tuning of personal technical skills.

**ADVANCED STUDIO:  
DRAWING MATERIALS/  
PROCESSES** 40.318

**Credits: 3**

**Prerequisite:** 6 credits of Intermediate Drawing

This is a studio drawing program for the advanced student.

**ADVANCED STUDIO:  
DRAWING  
FOR IMAGES** 40.319

**Credits: 3**

**Prerequisite:** 6 credits of Intermediate Drawing

This course is especially intended for painting students who wish to develop a portfolio of drawings in relation to their work in studio courses.

**ADVANCED STUDIO:  
DRAWING  
TECHNE/PSYCHE** 40.320

**Credits: 3**

**Prerequisite:** 6 credits of Intermediate Drawing

A workshop for independent, self-directed students, this course explores a broad range of ideas and concepts which consider drawing in relation to individual production. It is open to students in any discipline.

**ADVANCED STUDIO:  
DRAWING** 40.328

**Credits: 6**

**Prerequisite:** 6 credits of Intermediate Drawing

Although this course is open to all students interested in studying drawing, it is intended for those students who choose to have an emphasis in drawing. It will offer all students a sustained block of time in which to develop skills, formulate ideas, and discuss/critique each others work.

## Painting

**FACILITIES**

Facilities include two second year studio spaces, a fabrication shop with wood tools and spray booth. Advanced and senior students choose individual work spaces either in the new large studio space in the South Building or throughout studio spaces.

**INTRODUCTORY STUDIO:  
PAINTING** 42.200

**Credits: 6**

**Prerequisite:** First Year

This course focuses primarily on issues relevant to painting today and the development of painting skills through a series of projects based on the major conventional modes in painting and their related critical discourses. The main objectives of this course are to help students understand how a painting functions in terms of its own inherent format or visual qualities, as well as how painting functions within the larger context of art. The classes may involve lectures, demonstrations, discussions, individual and group studio projects, and individual and group critiques.

**INTERMEDIATE**

**STUDIO: PAINTING** 42.210

**Credits: 6**

**Prerequisite:** 42.200

This course is a continuation of Introductory Studio: Painting and continues to focus primarily on issues relevant to painting today with a greater focus on the development of painting skills and their related critical discourses. Students will find that there is room to resolve all projects in a personal way; this course is intended to prepare the student to be able to work independently. The classes may involve lectures, demonstrations, discussions, individual and group studio projects, and individual and group critiques. Students are expected to be self-motivated and are encouraged to develop good work habits.

**PAINTING**

**CROSSOVER** 42.230

**Credits: 3**

**Prerequisite:** First Year or equivalent

This is an elective course for non-painting majors who wish to familiarize themselves with issues and materials in painting as it relates to work in other disciplines. A series of projects will be assigned and regular critiques will review students' work.



ADVANCED STUDIO:  
PAINTING 42.310

Credits: 6

Prerequisite: 42.210

This course focuses on developing the student's awareness of painting in relation to art in general. Discussion is based on both the theory and practice of painting in order to develop an understanding of content and form in the work that is produced. Students will meet individually with the instructor during the first week of classes to discuss a program of work suitable to their needs, interests and expectations for the duration of the semester. Group critiques with the class may be scheduled throughout the semester. Students are expected to be self-motivated and are encouraged to develop good work habits.

FACILITIES

There are six large etching presses, six large lithography presses, one large embossing press, a plate grainier and air powered grainiers in lithography, as well as silkscreen stations, a power screener, and a large space for relief printmaking and 2D studies.

INTRODUCTORY STUDIO:  
LITHOGRAPHY 44.201

Credits: 6

Prerequisite: First Year

This workshop concentrates on the craft of stone lithography from simple black and white crayon drawing to multiple colour prints on stone and metal plates. Lectures are on the craft and the craftsman, the craftsman as artist, the history of lithography, and its technical history. Technical lectures cover crayon, washes, transfers, acid biting, metal plates, colour, reversals, drawing, processing, and printing. Critiques initially concentrate on technique but become increasingly concerned with the student as artist. Printing the stones by hand involves considerable physical exertion.

## Printmaking

INTRODUCTORY

STUDIO: INTAGLIO 44.202

Credits: 6

Prerequisite: First Year

This introduction to the etching print process focuses on technical issues and use of the medium to express the student's individual ideas. The course includes demonstrations and class discussions.

INTRODUCTORY

STUDIO: RELIEF

PRINTMAKING 44.203

Credits: 6

Prerequisite: First Year

This course combines old processes in Printmaking with new ones. It includes drawing skills, relief carving in wood, printing from collage and built

up surfaces (collograph), and can include computer images. This introductory course extends your drawing skills, includes critiques and class discussions, and technical studies including a study of colour and inks.

INTRODUCTORY STUDIO:

SILKSCREEN 44.204

Credits: 6

Prerequisite: First Year

This course introduces basic stencil techniques used in making silkscreen prints with waterbase inks. The stencil techniques learned are negative blackout, hand drawn resists, paper stencils, handcut film and hand-made photo positives. The course is taught combining class demonstrations, individual instruction and class presentation.

INTRODUCTORY STUDIO:

2D STUDIES 44.205

Credits: 6

Prerequisite: First Year

A range of approaches to materials and processes are explored related to the student's individual development in Painting, Printmaking and Drawing. Lectures, demonstrations, workshops and critiques are the basic instructional methods.

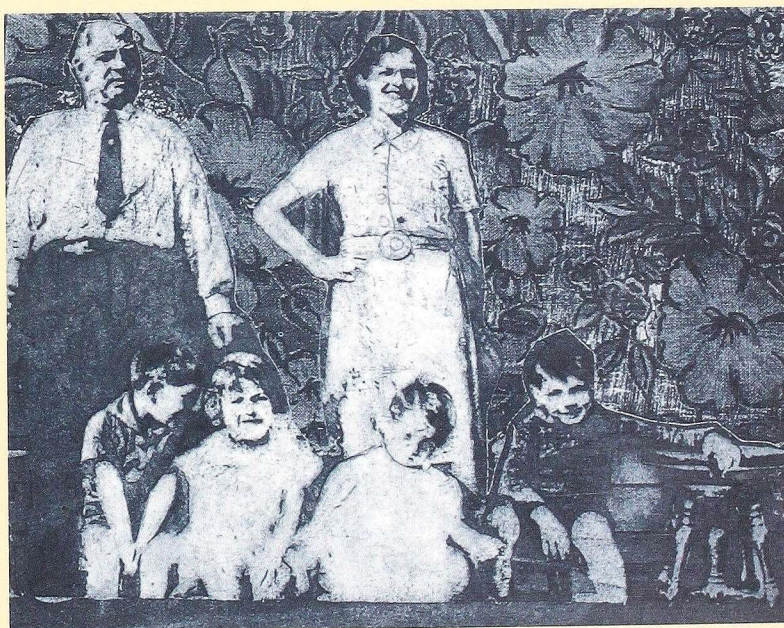
INTERMEDIATE STUDIO:

LITHOGRAPHY 44.211

Credits: 6

Prerequisite: 44.201

A continuation of Introductory Studio: Lithography, this course emphasizes critiques and introduces aluminum plates, colour and photo work.



Tricia Meneghello, Studio Division  
When Mom Left Dad, 5.25" x 6.5", 1995





**INTERMEDIATE STUDIO:**  
INTAGLIO 44.212

**Credits: 6**

**Prerequisite:** 44.202

Continuation of Introductory Intaglio involves projects that include colour and photo etching process.

**INTERMEDIATE STUDIO: RELIEF**  
PRINTMAKING 44.213

**Credits: 6**

**Prerequisite:** 44.203

This course is a continuation of the introductory course. The emphasis is on one to one critiques of individual student projects. Further consideration is

directed to hardwoods, plywoods, machine driven tools, and changing surfaces by etching, burning and embossing.

**INTERMEDIATE STUDIO:**  
SILKSCREEN 44.214

**Credits: 6**

**Prerequisite:** 44.204

A continuation of Introductory Studio: Silkscreen with more emphasis on photo darkroom work, this course gives students adequate experience with techniques to prepare them for advanced study.

**INTERMEDIATE STUDIO:**  
2D STUDIES 44.215

**Credits: 6**

**Prerequisite:** 44.205

This course is a continuation of Introductory 2D Studies.

**ADVANCED STUDIO:**  
PRINTMAKING 44.310

**Credits: 3**

**Prerequisite:** Intermediate Printmaking in one of the print areas

This course is for the advanced printmaking student. Emphasis is on development towards a mature and personal statement in context of the print form. Students are required to take a minimum of two sections of this course per semester.

## Sculpture

**FACILITIES**

Sculpture facilities include large open studios, installation rooms, and professionally equipped workshops (eg. metal, wood plastics, plaster).

**INTRODUCTORY STUDIO:**  
SCULPTURE 46.201

**Credits: 6**

**Prerequisite:** First Year

This introductory course combines discussions and workshops using contemporary references, to explore concepts, materials and methods of sculpture.

**MIXED MEDIA MULTI-DISCIPLINARY** 46.206

**Credits: 3**

**Prerequisite:** First Year

This course develops the student's skills of self-expression. Any medium or creative approach which best expresses ideas and concepts may be used. The course reflects recent issues and concerns in contemporary sculpture and installation practice. Group and individual critiques are integral.

**INTERMEDIATE STUDIO:**  
SCULPTURE 46.210

**Credits: 6**

**Prerequisite:** 46.201 or instructor's permission

A second semester follow-up course to Introductory Sculpture, this course continues discussions and workshops exploring the concepts, materials and methods of sculpture. More individualized projects and critiques of work are included.

**ADVANCED STUDIO:**  
SCULPTURE 46.310

**Credits: 6**

**Prerequisite:** 46.210 or instructor's permission

Instruction both in a group and on an individual basis with faculty reflects a variety of approaches to the concepts and materials of sculpture. Students are encouraged to initiate their own projects as well as to participate in structured group activities such as critiques, lectures and demonstrations.



# Academic Studies

The Academic Studies Division provides introductory courses in Western and non-Western art history and design history, as well as specialized and advanced seminars in such areas as semiotics, design theory, critical theory, art anthropology, and media history/theory.

This program fosters a critical dialogue about all areas of contemporary art and design and stimulates an awareness of their social, cultural, and historical contexts. In addition to fulfilling specific graduation requirements, courses in the Academic Studies Program may be taken as electives for Fine Art and Design diplomas and degrees.

The Academic Studies Division has designed several clusters of courses which offer alternative perspectives on the history of art. Special emphasis on non-Western art introduces students to a global context in which to view the development of art. Design history courses provide an economic and industrial context for the understanding of industrial design, architecture and visual communication. Media courses offer insight into the interrelationship of various media including theatre, film, photography, video and television. Students who have successfully completed art history courses at another post-secondary institution may apply for equivalent Emily Carr transfer credits, with the approval of the Registrar.

The Academic Studies courses also provide the academic core of the Institute's degree program. Consequently, every effort is made to maintain the academic rigor and the teaching qualifications that would qualify these courses for transfer credit at other institutes and universities. For example, each of these courses has a formal essay requirement for which studio work is not allowed as a substitute.

All Diploma programs at the Institute require a total of 18 credits of Art History. The specific Art History requirement for each Diploma and Major are described in the program section of the catalogue.

For the Institute's degree programs, upper level (300/400 numbered) Art History courses may be used to fulfil the 6 credit humanities requirement. In such cases, Art History, Media Studies, Cultural Studies and Academic Design courses must be from outside the B.F.A./B.Design student's major area of study as follows:

Studio majors may take Cultural Studies (81), Media Studies (82), and Academic Design (83) courses as Humanities and/or elective credits.

Media majors may take Art History (80), Cultural Studies (81), and Academic Design (83) courses as Humanities and/or electives.

Design majors may take Art History (80), Cultural Studies (81) and Media Studies (82) courses as Humanities and/or electives.

## Art History and Theory

### WESTERN ART AND DESIGN SURVEY I [80.100](#)

Credits: 3

Prerequisite: None

This course surveys art production from the Stone Age to the European Middle Ages in those areas and civilizations conventionally seen as precursors of the Western Tradition. Its aim is to begin to develop a critical understanding of the place and function of art in the societies in which it was produced and in contemporary culture.

### WESTERN ART SURVEY AND DESIGN II [80.101](#)

Credits: 3

Prerequisite: 80.100

This course follows Survey I. It examines art production in the West from the early Renaissance to the present and encourages critical reflection on the place and function of art in the modern Western world.

### MODERN ART SURVEY [80.210](#)

Credits: 3

Prerequisite: 80.100 and 80.101

Major movements themes and artists from Postimpressionism to Postmodernism are discussed.

### NON-WESTERN ART SURVEY [80.201](#)

Credits: 3

Prerequisite: 80.100 and 80.101

The non-Western art survey presents a general understanding of the visual arts, architecture, and performance arts of 'third and fourth world' cultures in West Africa, South Asia, Southeast Asia, the South Pacific, and East Asia (China and Japan) as well as Native American and Pre-Columbian peoples. This course serves as an art history requirement to complete the student's background in world art. It prepares the student for electives in non-Western art history in third and fourth years.

### HISTORY OF CERAMIC ART [80.203](#)

Credits: 3

Prerequisite: 80.100 and 80.101

This course studies the events, directions and issues which have influenced contemporary North American ceramic art, both functional and sculptural. The influence of contemporary art styles such as Abstract Expressionism, Pop Art and Realism on ceramic art are reviewed. Concerns about the vessel as an art form, craft versus art, the ceramics industry, social attitudes, and the attitude



Gabor Koleszar, Media Division  
Untitled, 11" x 14", 1994



of the art community to ceramics are discussed. The course includes slide lectures, discussions, readings and a research paper.

HISTORY OF PRINTMAKING 80.301

**Credits:** 3  
**Prerequisite:** 80.100 and 80.101

This course familiarizes students with the major prints and printmakers of the past and present through a study of technique, style, and imagery in the printed work. Offered in one semester annually.

CANADIAN ART I 80.303

**Credits:** 3  
**Prerequisite:** 80.200

This seminar explores the artists and issues in the development of Canadian art. Nationalism, regionalism and international influences will be discussed and the work of many Canadian artists will be examined.

ART NOW: ISSUES IN CONTEMPORARY ART 80.304

**Credits:** 3  
**Prerequisite:** 80.210

Art Now is a senior course which introduces students to current issues in contemporary art of the past decade and includes consideration of both regional and international trends. Emphasis is on the work of major artists working in a variety

of media and the critical discussion which surrounds their work.

ORIENTAL ART: SOUTH ASIA 80.313

**Credits:** 3  
**Prerequisite:** 80.201

This study of South Asian art forms includes dramatic and performing arts, poetry, visual arts and architecture in the context of Hindu and Buddhist philosophy.

ORIENTAL ART: CHINA AND JAPAN 80.314

**Credits:** 3  
**Prerequisite:** 80.201

A study of the art, architecture, gardens, and performing arts of China and Japan.

PRE-COLUMBIAN ART 80.315

**Credits:** 3  
**Prerequisite:** 80.201

A study of the art, religion, and architecture of ancient Peru and Mexico.

NATIVE AMERICAN ART 80.316

**Credits:** 3  
**Prerequisite:** 80.201

A study of the art, ritual, and performing arts of native peoples of North America.

TRIBAL ARTS: THE PACIFIC 80.317

**Credits:** 3  
**Prerequisite:** 80.201

A study of the art, architecture, philosophy, and performance arts of

tribal peoples of Indonesia, Southeast Asia, Oceania, and Polynesia with special emphasis on costume and body decoration.

TRIBAL ARTS: AFRICA 80.318

**Credits:** 3  
**Prerequisite:** 80.201

A study of the art, architecture, philosophy, and performance arts of West Africa in their traditional social and ritual context.

ART: LANGUAGE AND SEMIOTICS 80.319

**Credits:** 3  
**Prerequisite:** 80.100 and 80.101

This course deals with the history, theory, and practice of representation in the arts and in culture and presents the contemporary critical discourse which addresses representation. The emphasis is on visual representation from prehistoric time to the present.

MODERN ART SEMINAR 80.325

**Credits:** 3  
**Prerequisite:** Third Year standing

ACADEMIC INTERNSHIP 80.350

**Credits:** 3  
**Prerequisite:** 3rd year standing

Students may propose a specific research project to be conducted at a public gallery or museum, such as the Internship Program at the National Gallery of Canada in Ottawa. Written proposals must be

submitted to the Dean of Academic Affairs at least one full term in advance. The course grade will be based on a major written product of the internship period. Internship students must be in the third or fourth year of their programs.

N.B.: Fourth year standing is required for all '400' number courses.

CANADIAN ART II 80.403

**Credits:** 3  
**Prerequisite:** 80.303

Artists and issues in contemporary Canadian art.

ART NOW: ISSUES IN CONTEMPORARY ART 80.404

**Credits:** 3  
**Prerequisite:** 80.304

Continuation of 80.304

HUMANITIES FOR DESIGN/MEDIA 80.405

SENIOR SEMINAR DESIGN I 80.406

SENIOR SEMINAR DESIGN II 80.407

SENIOR SEMINAR ON MODERN ART I 80.408

SENIOR SEMINAR ON MODERN ART II 80.409

SENIOR SEMINAR ON NON-WESTERN ART I 80.410

SENIOR SEMINAR ON NON-WESTERN ART II 80.411



## Cultural Studies

### WOMEN IN ART HISTORY 81.221

Credits: 3

Prerequisite: 80.100 and 80.101

This course explores concerns about sexual difference as constructed through the practice of art history. It examines historiography as well as the actual positioning of women within the practices of cultural production. Students will consider the varying approaches to the absence of women artists from Western art history such as 'revisionism' socio-economic analysis and 'cultural feminism'.

### CULTURAL CRITICISM: FEMINIST, GENDER AND CULTURAL STUDIES 81.320

Credits: 3

Prerequisite: 80.100 and 80.101

An introduction to basic concepts of feminist and gender analysis relevant to cultural studies in the area of art, design and media. Students will study methods of analysis embracing historical, sociological and structural concerns. Themes include:

women's absence from traditional cultural history and critical criteria; content analysis and gender representation; basic consideration of a work's structure in relation to the gender identity of the viewer. The contemporary and changing roles of women in art will be a persistent theme. Examples of art, design, and media works will be used to illustrate issues.

### READINGS IN THE HUMANITIES 81.305

Credits: 3

Prerequisite: 80.210 and 80.201 or permission of instructor

This course is an exploration of texts and readings in philosophy, literature, science, psychology and sociology as they relate to critical issues in art. Students contribute research projects, oral presentations and written papers.

### INTERMEDIATE CULTURAL CRITICISM: FEMINIST, GENDER AND CULTURAL STUDIES 81.330

Credits: 3

Prerequisite: 80.220 or permission of instructor

This course examines recent developments and applications of cultural criticism in the area

of feminist and gender studies. Students will examine the relationship of feminist theories to post-modern thought, semiotics, psychoanalysis and other related areas. Debates within these areas of study will be explored. The course will consider the application of feminist and gender studies to other issues of concern, such as race. The course will concentrate on the role of international developments and debates within the Canadian context, examining relevant art, media, and design works.

### ADVANCED CULTURAL CRITICISM: FEMINIST THEORY 81.420

Credits: 3

Prerequisite: 81.330 or permission of instructor

This readings course explores a specific area of interest in feminist, gender and cultural studies, e.g. figuration and the body, the maternal order, feminism, and the reconsideration of art and language by feminism.

## Media Studies

### INTRODUCTION TO FILM STUDY 82.205

Credits: 3

Prerequisite: 80.100 and 80.101

An analysis of classics of the world cinema, films are shown Monday evenings and lectures, seminars are held Thursday afternoons.

### STUDIES IN WORLD CINEMA I 82.323

Open University—Telecourse

### STUDIES IN WORLD CINEMA II 82.324

Open University—Telecourse

### CLASSICS OF THE DOCUMENTARY SCREEN 82.326

Credits: 3

Prerequisite: 80.205

Analysis of major films, videos, and issues in the documentary tradition. Studies in Film/Video Animation.

### STUDIES IN FILM/VIDEO ANIMATION 82.327

Credits: 3

Prerequisite: 82.205

Form and content in international animation.

### STUDIES IN CURRENT FILM/VIDEO 82.329

Credits: 3

Prerequisite: 80.205 or permission of instructor

Analysis of the authorial voice and societal reflections in current film/

video. Weekly readings and discussions on films currently playing in the city.

### CLASSICS OF INDEPENDENT FEATURE FILM-MAKING 82.426

Credits: 3

Prerequisite: 80.205

Analysis of major filmmakers working outside the commercial mainstream.

### STUDIES IN EXPERIMENTAL FILM/VIDEO 82.427

Credits: 3

Prerequisite: 80.205

Analysis of major works in the experimental film/video tradition.

### STUDIES IN CANADIAN FILM/VIDEO 82.428

Credits: 3

Prerequisite: 82.205 or permission of instructor

Narrative and regional film/video traditions in Canada.

### ADVANCED STUDIES IN FILM/VIDEO THEORY 82.429

Credits: 3

Prerequisite: 82.205 or permission of instructor

Selected topics in film/video analysis.



## Academic Design

### INTRODUCTORY DESIGN

#### HISTORY 83.202

Credits: 3

Prerequisite: 80.100 and 80.101

This course offers a survey of design history from the beginning of the nineteenth century to the present day, and provides a chronology of major movements, individuals, and styles highlighting the process of industrialized society. The course covers the fields of Industrial Design, Promotional Arts, Graphics, Environmental Design, and Media as primary products of Western culture.

### INTERMEDIATE DESIGN

#### HISTORY 83.302

Credits: 3

Prerequisite: 80.100 and 80.101

A continuation of Introductory Design History 80.202.

### SOCIOLOGY OF

#### DESIGN 83.306

Credits: 3

Prerequisite: Second Year Design

In this seminar course, students discuss the impact of the humanities, social sciences, semiotics, communication paradigms, aesthetics, history, culture and media on design and the design process.

### CONTEMPORARY CRITICAL

#### THEORIES: STUDIES

#### IN DESIGN 83.307

Credits: 3

Prerequisite: Second Year Design

In this seminar course, students discuss the impact of the humanities, social sciences, semiotics, communication paradigms, aesthetics, history, culture and media on design and the design process.

### HISTORY OF JAPANESE

#### DESIGN 83.309

Credits: 3

Prerequisite: Second Year

A senior design history course which concentrates on case studies to investigate cultural responses to the conditions of the present as phenomena affected by the conditioning of the past. Japanese design as embodied in traditional and contemporary visual, plastic and industrial sectors of cultural expression will be investigated so as to challenge the role of Canada in the material culture of the Pacific Rim.

### DESIGN NOW 83.400

Credits: 3

Prerequisite: Second Year

The primary objective of this lecture/workshop course is to generate a sense of immediacy and involvement with the field of design. Students explore issues, personalities, market activity, media events and significant challenges within the design community through guest presentations, lectures and interdisciplinary events.

## Academic Electives

### PROFESSIONAL PRACTICES

#### FOR ARTISTS AND

#### DESIGNERS 84.220

Credits: 3

Prerequisite: 80.100 and 80.101

This course introduces students to issues, concepts and methods of professional practice that represent diverse perspectives and approaches. It provides topical information on management, business and marketing. Topics include: resource identification, developing support systems, project management, setting up a practice, business and legal forms, copyright, inventory and financial recordkeep-

ing systems, developing portfolio submissions and writing proposals.

The content is augmented and illustrated with extensive course materials which function as a textbook, self-directed learning package and small reference library. Students taking this course are required to purchase these materials from the Institute.

(Satisfies 3 credits of academic electives for degree program.)

(Also available for academic elective credit through the Open University, as FINA 220.)



Kimberly Swanson, Studio Division

Floral Study, 12" x 12", 1995



## English

### LITERATURE AND COMPOSITION I 85.100

Credits: 3

Prerequisite: None

This is an introduction to the practice of critical writing and reading, and is designed to foster a better understanding of prose fiction. The objectives of this course are to teach various modes of critical (i.e. analytical) reading and writing, to introduce the major characteristics of contemporary prose fiction, to address contemporary themes and issues that are important both in literature and art, and to encourage the sensitive, precise and clear use of language.

### LITERATURE AND COMPOSITION II 85.101

Credits: 3

Prerequisite: 85.100 or equivalent

This course continues the practice of critical writing and reading encountered in Literature and Composition I, while the literary focus shifts to poetry and drama. The objectives of this course are to teach various modes of critical (i.e. analytical) reading and writing, to introduce the major characteristics of contemporary poetry and drama, to address contemporary themes and issues that are important both in literature and in art, and to encourage the sensitive, precise and clear use of language.

## Open University Courses

The Open University offers a series of academic courses at ECIAD each semester. The following are an example of some offerings.

### (OLA) PSYC 101: INTRODUCTORY PSYCHOLOGY I

Credits: 3

Prerequisite: None

This is the first of two courses on the scientific study of behaviour. The main aims are to develop an insight into psychological processes and a critical approach to psychological materials encountered in subsequent courses. The primary function of this course is to supply the basic tools needed to study psychological issues in greater detail in more advanced work. Among the topics covered in this first course are the biological bases of behaviour and various functions of the brain; the principles of sensory psychology; states of consciousness, motivation and emotion; and learning, memory, thought and language.

### (OLA) HIST 121: POST-CONFEDERATION CANADIAN HISTORY

Credits: 3

Prerequisite: None

This introductory course provides an overview of Canadian history since 1867, concentrating on the main lines of political, social, and economic development. The thirteen units of the course analyze important and controversial issues and events such as the Riel Rebellion, the economic policies initiated by the Macdonald government, Canada's shift from a rural to an urban society, the effects of the two world wars on Canada, the Great Depression, the social problems created by the rapid industrialization, relations between English and French-Canadians, and provincial demands for autonomy.

## Bachelor of Fine Arts and Bachelor of Design Degrees

Students wishing to obtain a B.F.A. or B.Design degree must complete the following academic courses in addition to the diploma major requirements. In some cases, the academic courses may substitute for electives in the diploma program.

Degrees are available to students holding an Emily Carr Diploma in Fine Arts or Design, who have met the following requirements.

### ART/DESIGN HISTORY REQUIREMENTS:

- 18 semester hour credits of art or design history, 9 credits of which must be upper level (i.e. 3rd or 4th year)

N.B.: Art history or design history courses taken as part of the ECIAD Diploma program may be used to meet this requirement.

### ADDITIONAL ACADEMIC COURSE REQUIREMENTS:

- The following academic courses must be taken. These credits must be completed at any accredited university or college in conjunction with the diploma or subsequently.
- 6 credits in first year English composition and literature
  - 6 credits in humanities (e.g. classical studies, English, history, linguistics,

philosophy, religious studies, any language, literature, or liberal studies course, or a senior level art history course which is not already being used to meet degree requirements)

- 6 credits in social sciences (e.g. anthropology, economics, political science, psychology, sociology, women's studies)
  - 3 credits in natural sciences (e.g. astronomy, biology, chemistry, earth sciences, physics, physical geography)
- or

3 credits of applied science (e.g. agriculture science, animal science, computer science, engineering, food science, forestry, human anatomy and physiology, kinesiology, plant science, surveying)

or

3 credits of mathematics or statistics

- 6 elective credits (may be met with any lower or upper level university transfer course in any academic discipline other than Fine Art/Design, or with upper level art/design history courses not already used to meet degree requirements)



# Complementary Studies

The Institute provides a number of courses as complementary areas of study in addition to Majors.

Feminist, Gender and Cultural Studies, and Computer Studies are available to all students in any program either as elective or required courses.

## Feminist, Gender and Cultural Studies

Sections of the following Studio Division courses are open to students in all disciplines in the Institute who wish to apply the critical thought of gender and cultural studies to their own studio practice. Informed critique from peers and instructors will relate directly to studio production bridging the gap between theory and practice. These are not counted for credit as academic courses.

Academic courses in Feminist, Gender and Cultural Studies are located in the Academic Studies section.

**STUDIO SEMINAR—  
FEMINIST, GENDER AND  
CULTURAL ISSUES** [48.330](#)

**Credits: 3**

**Prerequisite: 3 credits of  
Intermediate Studio**

Seminars are offered which will examine the ideas behind the concept of feminist interventions in art practice, art theory, and art history. Issues of feminist cultural theory

and criticism will be presented through informal lectures, discussions, guest speakers, films and suggested readings. The seminar format promotes dialogue and discussion around these topics and their relevance for us as practicing artists.

**STUDIO SEMINAR—  
LOOKING QUEER:  
LESBIAN AND GAY  
REPRESENTATION** [48.350](#)

**Credits: 3**

**Prerequisite: 3 credits of  
Intermediate Studio**

This seminar examines what constitutes queer vision and visibility. The discussions focus on various issues including sexual and racial identity, homoeroticism, homophobia and its consequences, censorship, AIDS and its representations, as well as the uses and control of images.

**STUDIO SEMINAR—  
CRITICAL  
MASCULINITIES** [48.351](#)

**Credits: 3**

**Prerequisite: 3 credits of  
Intermediate Studio**

This seminar critically examines the construction of masculinity from the multiple perspectives of popular culture, art practice and social history. The format for this course includes readings, discussions and presentations. Students research specific topics and may be required to make presentations.

**STUDIO SEMINAR—  
FEMINIST, GENDER  
AND CULTURAL  
ISSUES AND STUDIO  
PRACTICES** [48.352](#)

**Credits: 3**

**Prerequisite: 3 credits of  
Intermediate Studio**

This seminar provides an opportunity for dialogue around issues raised by current feminist theory which are relevant to art making. Put to question are issues of identity, particularly that of the artist, and essentialist strategies. The seminar proposes feminist interventions in cultural and visual practice. The discussions emphasize gender while acknowledging the complex intersection of gender, race and class. Theory and criticism are presented through informal lectures, discussions, films and readings.

**STUDIO SEMINAR—  
POST COLONIAL  
PRACTICE: RACE AND  
REPRESENTATION** [48.353](#)

**Credits: 3**

**Prerequisite: 3 credits of  
Intermediate Studio**

The politics of difference is the topic of this seminar, which will discuss and research notions of the "self", the construction of identity and the problematics of representing oneself or "others". The seminar focuses on the ways a dominant culture represents the world as predominantly white while making caricatures of difference.

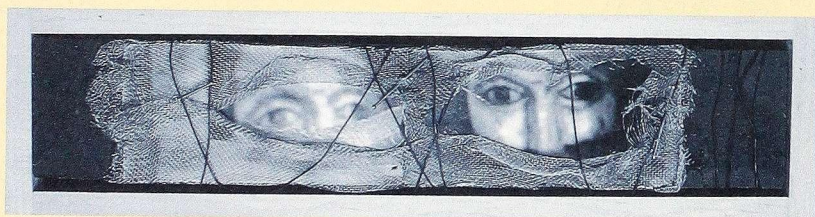
**ADVANCED STUDIO—  
DIRECTED STUDIES IN  
FEMINIST, GENDER AND  
CULTURAL STUDIES** [48.430](#)

**Credits: 3**

**Prerequisite: Intermediate  
Studio and one**

**Studio Seminar and one  
Academic course in Feminist,  
Gender and Cultural  
Studies or permission of  
the instructor**  
**Corequisite: 6 credits of  
Advanced Studio or  
equivalent or 6 credits of  
Senior Studio**

This studio practice course focuses on developing an awareness of feminist, gender, race, class, lesbian and gay issues in relation to production in different media and through diverse approaches. Individual methodologies based on theoretical, material and intuitive processes are encouraged. Weekly sessions provide a forum for peer critique and analysis.



Stephenie Mew, Media Division  
Enclosure, 5.5" x 21", 1994



## Computer Studies

Computers are used throughout the Institute as essential tools for both artists and designers. Beginning in First Year, students have the opportunity to attend introductory computer courses, after which they may enroll in development courses related to special interests in Film/Video, Animation, or Fine Art. Students in Design programs have mandatory computer graphics courses in each year.

### INTRODUCTORY COMPUTER ANIMATION 35.200

Credits: 3

Prerequisite: First Year

This is a course for students who wish to use the computer as an animation tool. Three methods of animation are taught: cell type animation, computer animation (3D CAD) and creative interpolation (video capture). These methods are explored in a lecture, demonstration and hands-on presentation. This course is for all students and has no prerequisites.

### INTRODUCTORY COMPUTER ARTS 35.205

Credits: 3

Prerequisite: First Year

This course introduces second year photo students and students from other disciplines to the use of computers for capturing, manipulating and retrieving images for use outside

the classroom. The course consists of lectures, slides, video and demonstrations. Computer assignments use paint and word processing programs, digitizers and printers.

### INTERMEDIATE COMPUTER ANIMATION 35.210

Credits: 3

Prerequisite: 35.200

This is a course for students who wish to continue learning the computer as an animation tool. This course uses a variety of software and hardware stations. Creative solutions to animation situations are stressed. Emphasis is not on the strength of computer knowledge but on the creative solution to computer animation/design problems. Lecture, demonstration, video and hands-on are the presentation technique.

### INTERMEDIATE COMPUTER ARTS 35.215

Credits: 3

Prerequisite: 35.205

For students who have taken 35.205 and wish to continue using the computer as a digital image tool. It is an elective credit crossover course. Repeatable for credit.

### ADVANCED COMPUTER ANIMATION I 35.310

Credits: 3

Prerequisite: 35.210

This is a course for students who wish to complete projects using the computer as an animation tool.

### ADVANCED COMPUTER ANIMATION II 35.311

Credits: 3

Prerequisite: 35.310

A continuation of 35.310.

### ADVANCED COMPUTER ANIMATION STUDIO 35.315

Credits: 3

Prerequisite: 35.210 and 35.311

Participants will learn advanced model creation, manipulation and staging. Also covered are computer simulations of lighting and camera techniques, application of materials (surface qualities) to sets and characters. IPAS scripting, programming and video post are part of this curriculum.

### SENIOR COMPUTER ANIMATION I 35.410

Credits: 6

Prerequisite: 35.310, 35.311 and 35.315

During this course, students will review their animation skills and select those techniques and tools most suitable for their graduation project (a short film). Heavy emphasis will be placed upon professional studio practice, storyboarding, production planning, developing story content, and character development.

### SENIOR COMPUTER ANIMATION II 35.411

Credits: 6

Prerequisite: 35.410

A continuation of Senior Computer Animation I.

## Media Studies

### MEDIA COMPUTERS I 35.221

Credits: 3

Prerequisite: First Year

This course will introduce students to a variety of computer software applicable to media pre-production: writing stories and treatments; style sheets and script formats; tables and calculations for budgets; creating storyboards, shot diagrams, and production scheduling; and the composition and manipulation of image and text for presentation visuals. This is a required course for film and video majors.

### MEDIA COMPUTERS II 35.231

Credits: 3

Prerequisite: 35.221

This course is designed to expand students knowledge of the creative potential of the computer in media production, particularly in the area of post-production. The design and production of titles and credits for film and video, video effects, advanced presentation visuals and the basics of non-linear digital post-production will be covered. This is a required course for film and video majors.

### INTRODUCTORY FINE ART COMPUTER APPLICATIONS 36.220

Credits: 3

Prerequisite: First Year

This course is for students who wish to explore creative, non-commercial studio applications of micro-computer technology. The theory and practice of fine art application is provided with an emphasis on practice, using software which permits explorations in colour, graphics, animation, sound, music, and process control. There is continuity of this course into intermediate and senior level credit courses.

### INTERMEDIATE FINE ART COMPUTER APPLICATIONS 36.230

Credits: 3

Prerequisite: 36.220

This is an intermediate level course in computer applications. It is designed for fine arts students who have had an introductory level three credit course in computer applications, preferably during their second year of studies. The course provides extensions of the introductory experience and gives the student an opportunity to explore a broader range of computer applications. The course



provides students with a balance between the practical, theoretical and critical issues of computer technology, both in the arts and in society at large. Repeatable for credit.

**ADVANCED FINE  
ART COMPUTER  
APPLICATIONS** 36.320  
**Credits:** 3  
**Prerequisite:** 36.230

This is a senior level course in computer applications. It is designed for fine arts students who have completed the introductory and intermediate levels of the course (i.e. already obtained six credits in computer courses). This course is for fine arts students who wish to explore advanced computer applications and/or continue projects and explorations begun in the intermediate section of the course. The emphasis in this section of the course is upon regular critiques in a workshop setting.

## Design

**INTRODUCTORY DESIGN  
DRAWING** 20.202

**Credits:** 3  
**Prerequisite:** First Year  
This drawing course is intended for Design students and includes assignments focusing on observation, analysis, modes of visual representation of three-dimensional form, structuring of two-dimensional space, and non-visual processes.

**INTERMEDIATE DESIGN  
DRAWING** 20.212

**Credits:** 3  
**Prerequisite:** 20.202  
A continuation of 20.202 Introductory Design Drawing.

**ADVANCED DESIGN  
DRAWING I** 20.302

**Credits:** 3  
**Prerequisite:** Second Year Design

This course both supports and complements design activity. Approaches vary

from objective-analytical to expressive-interpretive studies. Assignments focus on representation, interpretation, illustration, expression, image-making, communication, form, material, and media studies.

**ADVANCED DESIGN  
DRAWING II** 20.312

**Credits:** 3  
**Prerequisite:** 20.302  
This course is a senior level exploration and development of drawing for specific graphic design applications including publications and publicity. Students are encouraged to develop personal styles and approaches, relating them to various methods of graphic reproduction.

**INTRODUCTORY  
PRINTMAKING  
FOR DESIGN** 20.220

**Credits:** 3  
**Prerequisite:** First Year

This is a course for the Design student who would like to explore the fine art traditions of printmaking to gain a working knowledge of such basic techniques as silkscreen and lithography.

**CARTOONING** 20.216

**Credits:** 3  
**Prerequisite:** First Year

This course examines cartooning, caricature and light illustration as a means of communication. Lecture and slide showings cover the history of the cartoon. Topics include political and social commentary, the cartoon as entertainment, the comic strip, and the gag. The use of cartoons for advertising, editorial purposes and corporate

identity figures is also covered, as well as the materials used by illustrators. This course is open to students in any division in the Institute.

**LETTERING** 20.217  
**Credits:** 3

**Prerequisite:** First Year  
This workshop course is about hand-lettering (as distinct from typography) as a flexible means of communication and graphic expression. It includes intensive practice sessions using historical models within the pen-lettering tradition and inventive lettering studies in which media, message and expression determine form. This course is open to students in any division in the Institute.



Daniel Kyoungsik Choi, *Graphic Design  
Typographic Study*, 8.75" x 3.625", 1995



# Dates & Deadlines

## Spring 1996

### JANUARY 1996

- 01 New Year's Day—  
Institute closed
- 02 Classes begin for  
all years
- 16 Last day to add/drop  
semester length courses  
  
Last day for partial  
refund
- 20 National Portfolio  
Day—hosted by  
Emily Carr Institute of  
Art and Design
- 22 Last day for grade  
changes for Fall  
semester courses

### FEBRUARY 1996

- 16 First term courses end
- 19–23  
Reading week
- 26 Second term courses  
begin

### MARCH 1996

- 01 Admission application  
deadline for 1996/97  
degree/diploma programs
- 08 Last day to add/drop  
second term courses

### APRIL 1996

- 05 Good Friday—  
Institute closed
- 08 Easter Monday—  
Institute closed
- 19 Spring semester ends
- 19 First Year Show opens
- 22 Divisional grading  
meetings
- 28 First Year Show closes

### MAY 1996

- 01 Portfolio deadline
- 04 Graduation ceremonies  
  
Graduation Exhibition  
opens
- 08–17  
Admission interviews  
and portfolio reviews  
for 1996/97
- 17 Last duty day for faculty  
  
Last day for grade  
changes for Spring  
semester courses

- 20 Victoria Day—  
Institute closed

Grad Show closes

### JUNE 1996

- 03 Admission announce-  
ments mailed

## Summer 1996

### JULY 1996

- 01 Canada Day—  
Institute closed

## Fall 1996

### AUGUST 1996

- 05 British Columbia Day—  
Institute closed
- 19 Faculty return
- 29 Registration 4th year  
  
Registration 3rd year  
  
First Year Orientation
- 30 Registration 2nd Year

### SEPTEMBER 1996

- 02 Labour Day—  
Institute closed
- 03 Fall semester  
classes begin
- 17 Last day to add/drop  
semester length courses  
  
Last day for a partial  
tuition refund

### OCTOBER 1996

- 14 Thanksgiving Day—  
Institute closed
- 23 First term courses end
- 28 Second term courses  
begin

### NOVEMBER 1996

- 04–08  
Registration and  
Advising week for 1997  
Spring semester
- 11 Remembrance Day—  
Institute closed
- 21 Orientation for  
prospective applicants

### DECEMBER 1996

- 13 Fall semester  
classes end
- 16 Divisional grading  
meetings
- 23–Jan. 1  
Christmas Holiday—  
Institute closed

## Spring 1997

### JANUARY 1997

- 01 New Year's Day—  
Institute closed
- 02 Institute open
- 06 Classes begin for  
all years
- 10 Last day to add/drop  
first term courses
- 17 Last day to add/drop  
semester length courses  
  
Last day for partial  
refund  
  
Last day for grade  
changes for Fall  
semester courses
- 25 National Portfolio Day

### FEBRUARY 1997

- 21 First term courses end
- 24–28  
Reading Week

### MARCH 1997

- 03 Admission application  
deadline for 1997/98  
degree/diploma programs  
  
Second term  
courses begin
- 07 Last day to add/drop  
second term courses

- 28 Good Friday—  
Institute closed

- 31 Easter Monday—  
Institute closed

### APRIL 1997

- 25 Foundation Show  
opens  
  
Spring semester ends
- 28 Divisional grading  
meetings

### MAY 1997

- 04 Foundation Show  
closes
- 07–16  
Admission interviews and  
portfolio reviews for  
1997/1998 degree/diploma  
programs

- 10 Graduation Ceremonies  
  
Graduation Exhibition  
opens

- 16 Last day for faculty  
  
Last day for grade  
changes for Spring  
semester courses

- 19 Victoria Day—  
Institute closed

### JUNE 1997

- 02 Admission announce-  
ments mailed
- 20 Admission deposits due





The day's not over until the security guard kicks you out. Not always. Mikil Rullman



Emily Carr Institute  
of Art & Design

1399 Johnston Street  
Granville Island  
Vancouver, B.C.  
Canada V6H 3R9